

MAJOR AND MINOR.

Scharr Bros. Engraving Co., doing business at the corner of 10th and Olive, have removed to 1405 Olive St., and will hereafter conduct a strictly engraving and stationery house, even more complete than in the past. All plates and dies belonging to customers will be found at their new location, and they will be pleased to supply their friends and patrons all their requirements in the engraving and stationery line, such as visiting cards, wedding cards, party invitations, monograms, address dies, stamping of all kinds, and fine stationery.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Mr. J. Krakauer, of the well known Krakauer piano firm of New York, paid a visit to St. Louis on his annual trip out West. The Krakauer piano is a favorite throughout the country, and the enormous business carried on at the factory proves it. Mr. J. Krakauer is a man of pleasant address and exceptional business ability, and looks with pride at the increasing popularity of his piano.

Belleville wants the Beethoven Trio Club to repeat its concerts there.

The action brought against Gounod, the composer, by American managers for alleged breach of engagement has been settled in Paris by the plaintiffs accepting the composer's offer to pay \$2,000 as reimbursements of traveling expenses incurred by them.

J. A. Morgan, the portrait artist, has just executed a fine crayon portrait of Miss Minnie Gilmore, the beautiful and accomplished daughter of P. S. Gilmore.

Emma: "What are you crying about, Tom?"
Tom: "Ma slapped me because I wouldn't stop singing."
Emma: "What were you singing?"
Tom: "Always take mother's advice."

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsolled, with stamps, on short notice. Mail Cabinet with \$1.

The Many Friends of Miss Nellie Allen, the pianist, will hear with deep regret of the death of her father at his home, Jerseyville, Ills. He died on the 19th ult. after a week's illness.

MUSIC BOOKS

PUBLISHED BY

OLIVER DITSON CO.

BOSTON, MASS.

EVERYBODY'S MUSIC.

Among the abundant treasures of our immense stock every one is sure to be suited.

Temperance People will like
Temperance Crusade (35c; \$3.60 dz.) Emerson & Moore.
Temperance Rallying Songs (35c; \$3.60 dz.) A. Hull.

Male Voice Clubs will like
Emerson's Male Voice Gems (\$1; \$9 dz.)
Emerson's Male Voice Choir (50c; \$5 dz.)

The Grand Army will like
War Songs (50c; \$4.50 dz.)

Boys, old and young, will like
College Songs, 90 songs (50c.) 200,000 sold.

School Teachers cannot help liking the three books of
Song Manual (30c, 40c, 50c; \$3, \$4.20, \$4.80 dz.) Emerson.

Piano Teachers will like, very much, as the best companion to any Instruction Book
Mason's System of Technical Exercise (\$2.50).

Gospel Singers will like
Praise in Song (40c; \$4.20 dz.) Emerson.

Letters of inquiry cheerfully answered.
Books mailed for Retail price.

WIDE AWAKE CHOIRS,

Chorus Societies and all *Musical Associations* will do well to send for lists and catalogues of our Chorus, Anthem or Glee Books, Church Music Books, Singing Class Books, Oratorios, Cantatas, Quartets, Chorals, Octavo Pieces, &c., &c.
Jehovah's Praise, (\$1, or \$9 per dozen). Emerson. Is a large, first-class Church Music Book, full of the best Metrical Tunes, Anthems and Singing Class Elements and Music.

CHOICE SONG COLLECTIONS.

Song Classics. Vol. 1, 52 songs.
Song Classics. Vol. 2, 39 songs.
Song Classics. Low Voices, 47 songs.
Choice Sacred Solos, 34 songs.
Choice Sacred Solos, Low Voices, 40 songs.
Classic, Baritone and Bass, 33 songs.
Classic Tenor Songs, 36 songs.
Good Old Songs we used to Sing, 115 songs.
Rhymes and Tunes. Sweet Music. M. P. Osgood, 108 songs.

CHOICE PIANO COLLECTIONS.

Piano Classics. Vol. 1, 44 pieces.
Piano Classics. Vol. 2, 31 pieces.
Classical Pianist, 42 pieces.
Sabbath Day Music, 38 pieces.
Popular Dance Collection, 66 pieces.
Popular Piano Collection, 66 pieces.
Classic Four-Hand Collection, 19 pieces.
Operatic Piano Collection, 19 operas.
Price of each book, \$1.00. Cloth gilt, \$2.00. All are valuable collections of the best music.

Any book mailed for retail price.

TREASURES FOR TEACHERS.

For School Music Teachers:

Song Manual, Book 1, 30c., \$3.00 dozen. Book 2, 40c., \$4.20 dozen. Book 3, 50c., \$4.80 dozen. All by L. O. Emerson. Complete Course in Music Reading.

Untied Voices, 50 cts., \$4.80 per doz. All by L. O. Emerson. Song Collection.

For High Schools:

Song Greeting. By L. O. Emerson. 60 cts., \$6 doz. A good book with the best of music.

For Piano Teachers and Their Pupils:

Young Players' Popular Collection. 51 pieces easy music. \$1.00.

Young People's Classics, 52 pieces, easy music. \$1.00.

Popular Dance Collection, 66 pieces, easy music. \$1.00.

Fairy Fingers, 36 pieces, easy music. \$1.00.

Classical Pianist, 42 pieces, medium difficulty. \$1.00.

Piano Classics, Vol. 1, 44 pieces, medium difficulty. \$1.00.

Piano Classics, Vol. 2, 31 pieces, medium difficulty. \$1.00.

Sabbath Day Music. 38 pieces, medium difficulty. \$1.00.

Classic 4-hand Collection, 19 duets, medium difficulty. \$1.00.

Operatic Piano Collection, 19 operas, medium difficulty. \$1.00.

Choir Leaders use large quantities of our Octavo Music. 7000 different Sacred and Secular Selections, Glee, Quartets, Anthems, &c., &c. Price generally not more than 6 to 8 cts. per copy, and a few dimes buy enough for a society or choir. Send for Lists.

Books and Music mailed for Retail Price.

KIMBALL PIANOS

INDORSED BY

ADELINA PATTI,

LILLI LEHMAN, SIG. TAMAGNO, JULIUS PEROTTI,

GRAND ITALIAN OPERA COMPANY,

METROPOLITAN OPERA COMPANY,

BOSTON IDEAL OPERA COMPANY,

And many other prominent artists.

W. W. KIMBALL CO., - - - Chicago, Ill.

MAJOR AND MINOR.

Edison, the inventor, although somewhat deaf, is passionately fond of music. We are informed that he does not play by note, but has a quick ear to catch popular opera airs. It is amusing to see him getting a tune out of his ivory keys. He looks very much as if he were at a telegraph key sending off a quick dispatch, and wanted to rattle the operator at the other end by his lightning rapidity. Sometimes he will play a piece with his forefinger only. It moves like a phantom finger, so hurriedly does it pass over the keys. He goes to the opera frequently, and immediately upon returning home, no matter how late the hour, he sits at the piano and rattles off some of the taking airs.

Minnie Hauk has arrived and made her reappearance at the Metropolitan Opera House, in "L'Africaine."

A WORD WITH YOU.

It is rather singular that amidst all our progress and vaunted desire for the latest, some few should have gone back forty years to grope. We refer to the so-called cheap and original editions of Webster's dictionary, which certain parties have been offering to the public as premiums, etc., or as a bait, as in the cases of some short-sighted business houses, but which failed in its purpose. It is in fact but a cheap reprint of the dictionary of near a half a century ago. All the vast improvements and most valuable additions since that period are found only in the edition still copyrighted and published by G. and C. Merriam & Co. of Springfield, Mass.; every copy bearing that firm's name and title, "Webster's International Dictionary." If two score years of research and constant revision and addition mean anything, over \$300,000 having been spent in this book, then who would have the

cheap reprint at any price! A word to the wise is sufficient and life is too short to be misled.

ST. LOUIS TO THE NORTH AND WEST.

The Burlington Route to Kansas City.
The Burlington Route to Denver.
The Burlington Route to St. Joseph.
The Burlington Route to Omaha.
The Burlington Route to St. Paul.
The Burlington Route to Minneapolis.
The Burlington Route to the Pacific Coast.
The Burlington Route to the Black Hills, S. D.
Ticket Office, No. 112 N. Fourth Street.

All the pieces that appear in the Review can be had in regular sheet form by addressing the publishers.

HUMPHREY.

PARENTS

WHO have long bought Clothing here in St. Louis, realize the fact that the Clothing we sell for Boys, is unquestionably superior in many respects to any other that is obtainable here in St. Louis. Our assortment of Kilts and Knee Pant Suits, this season, far surpasses our stock of the same, of previous seasons.



Boy's Knee Pant Suits, sizes 4 to 14 years, \$3.50 to \$30. Children's Kilts, sizes 2 1-2 to 5 years, \$3.50 to \$12.

F. W. HUMPHREY & CO.,

Headquarters for Boys' and Children's Clothes, Hats & Furnishings.
BROADWAY AND PINE.

Stomach Troubles,

Such as indigestion and loss of appetite, are extremely common. The functions of the stomach being weakened, the blood soon becomes impure, the system loses vigor, and you fall an easy prey to any prevailing epidemic. What you need to restore tone to the digestive organs is Ayer's Sarsaparilla, the best and most economical of all blood-purifiers.

"For several years I was troubled with indigestion, accompanied with pains in my side. My appetite was poor, and my heart was gradually failing. Medicine recommended to me by my friends, did not have the desired effect. Finally I was advised to use Ayer's Sarsaparilla, and have done so, with the most beneficial results. My appetite is now good, I am free from pain, and feel once more in good health."
—T. Loney, 32 Fairmount st., Cambridgeport, Mass.

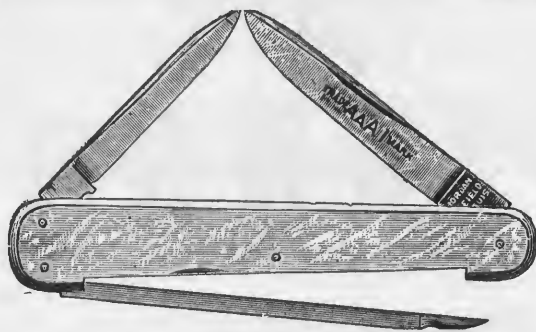
**Ayer's
Sarsaparilla**
—FOR—
Dyspepsia.

"During the summer and fall of 1887 I suffered very seriously from dyspepsia. Knowing the high standard of Ayer's medicines, I decided to try what Ayer's Sarsaparilla could do for me. It has helped me wonderfully. I regard the Sarsaparilla as invaluable in such cases."—James R. Williams, Delana, Ill.
"About a year ago I was greatly afflicted with indigestion, and suffered from headache and terrible pains in my stomach. I consulted a physician, who prescribed various remedies, but all to no purpose. I became worse instead of better, and was compelled to give up work. A friend finally advised me to try Ayer's Sarsaparilla. I purchased a bottle, took it according to directions, and soon had the satisfaction of knowing that my health was improving. After taking two bottles of this medicine, I was able to resume work. My appetite returned, my food digested well. I was free from headache, and to-day I am as well as ever."—P. Dubé, Holyoke, Mass.

Ayer's Sarsaparilla,

Prepared by DR. J. C. AYER & CO., Lowell, Mass. Sold by all Druggists.

Price \$1. Six bottles, \$5. Worth \$5 a bottle.



IF IN NEED OF

Strictly First-Class Cutlery,

SEE THAT IT BEARS

MY "AAA 1" BRAND.

A. J. JORDAN,

417 N. Broadway,

ST. LOUIS.

Call and see the largest assortment of CUTLERY in America.

ESTEY

PIANOS

ORGANS



They are the Leaders!

The name ESTEY is known the world over, and at once suggests honorable dealing, honest workmanship, a faithful fulfilling of all promises and guarantees, and a line of Pianos and Organs unequalled in the world at the very reasonable prices at which they can be purchased. For Catalogues, (free) prices and full particulars, call on or address:

ESTEY & CAMP,

916 & 918 Olive Street,

ST. LOUIS, MO.

CHICAGO HOUSE: 233 STATE STREET.

Mention where you saw this Advertisement.

MUSICAL REVIEW

APRIL, 1891.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

VOL. 14—No. 4.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00

This includes postage on paper, to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

APRIL, 1891.

KUNKEL'S MUSICAL REVIEW is published on the first of every month. The subscription price is \$3.00 per annum, invariably in advance. Single copies, \$1.00. Subscriptions may begin with any number. Subscribers changing the address of their paper must give the old as well as the new address, or no change can be made. We desire an active agent for the MUSICAL REVIEW in every town, to whom we offer liberal terms.

When a subscription is renewed, it should be so stated in order that it may be continued from the last number received.

Unless otherwise stated, new subscriptions are always begun with the numbers on hand of the current volume.

We send no free sample copies of the MUSICAL REVIEW.

All orders for specimen copies must be accompanied with 25 cents.

We refer our friends and patrons in the East to Mr. E. I. Matthews, 400 Temple Court, New York, who is representing our Eastern advertising interests.

Address all communications to

KUNKEL BROS.,
612 Olive Street, St. Louis, Mo.

SYMPHONY CONCERT.

The last concert given by the Choral Symphony Society was one of the best of the season. The next concert, to be given on the 16th inst., will afford a special treat in Mr. Franz Rummel, the eminent soloist, who will play Beethoven's fifth concerto in E flat. For the concert to be given May the 12th, Charles Santley, the great English oratorio singer, has been engaged.

DEATH OF FRANK GRAY.

Frank Gray, the well-known violin repairer, died on the 20th ult. at his residence, 1403 Park avenue, after a long illness. His death was due to chronic bronchitis. Mr. Gray was a pupil of one of the most celebrated violin makers in France, and spent some time in New York with Aug. Gemünder. Mr. Gray was greatly prized in his chosen walk of life and highly esteemed by all with whom he came in contact. His daughter, Agnes Gray, is the popular and well-known violinist. He was 66 years of age and a life of singular usefulness. His loss will be deeply felt.

THE CULTIVATION OF THE VOICE.

Everyone may not be blessed by nature with a pleasant voice; but almost every one can by endeavor attain something like it—the inspiration, the respiration, the modulation, the pitch. Some may be condemned even in the cradle to the tones which make you wish to clap your hands to your ears; but vast number, if taken in time, can be made to say the very least, not unpleasant, if not exactly delightful. It needs early training and constant care to bring about the metamorphosis. From the beginning the child should be allowed to produce no raucous tones, to indulge in no thick enunciation, to utter no slovenly slur of sound; the elders should soften their own voices when within the child's hearing, if at no other time should open their own most flute-like stop, and should speak with slow gentleness and a precision not precise enough for affectation, but quite enough so for thorough distinctness and accuracy, and for every sound to be given its full value. A servant of rude tones should never be allowed about a child, nor any one else of a disagreeable habit of voice. Even the nightingales and canaries are taught by another bird of perfect throat; and if the bird learns thus by naturally taking the sound it hears, the child will do the same. A child once attuned by the hearing and neighborhood of sweet voices to take an agreeable pitch, and while the tone-producing organs are still flexible, can be corrected in any deviation from purity and pleasantness, till the deviation becomes all but impossible. This certainly is not achieved by a simple effort; it is to be done only by unremitting observation and unceasing correction. A harsh tone should be modified upon the spot, a coarse cry abandoned, a sharp one softened; modulations should be taught, giving the speaker a gamut on which to play and prevent monotony, for we all know how unendurable is either reading or speaking in one dull unvarying drone. It is often desirable, especially in the case of children who have had throat troubles and recurring catarrhal colds, to have them taught enunciation by a professional elocutionist; that is, the producing and managing of tone.

There is no young voice that cannot be improved by advice and training at the hands of one capable of giving both; this is eminently true during the first dozen years of life; but it is true, also, until close upon the thirtieth year. In the matter of singing voices, baritones have made for themselves tenor voices by slow determination and practice; sopranos have closed a lower and opened a higher register; and if

such miraculous work as that has been done with the delicate and difficult singing voice, surely all that can be required of the speaking voice is possible every day, and all that is required is much less than anything of this sort. Many of the great orators of antiquity are known to have overcome serious defects of speech, either in delivery of the voice, as in Tully's case, or in articulation, as in the case of Demosthenes, and that when they were no longer children. —Harper's Bazar.

HARP PLAYING.

Harp playing is a very picturesque and artistic accomplishment, says a writer, which constantly finds new votaries. A pretty woman with a golden harp against her shoulder, her slender hand and supple wrist outlined against its strings, is so suggestive of cherubim and seraphim, of white wings, so enveloped in a misty atmosphere of saintliness and general loveliness that a man can't even think the profane things that he says boldly about the piano banger and violin scraper, even if no two strings are tuned in the same key. But harp playing is one of the most expensive luxuries a woman can indulge. The long suffering pianoforte is as patient as a two-humped camel, and bears uncomplainingly the practice abuse heaped upon it, but a harp wears out easily, the whole mechanism going to pieces sometimes all at once, like the time-honored "one-hoss shay." The little Grecian, the cheapest of harps, costs \$500; the "semigraud," the most popular variety, is usually \$750, and the "grand" is sold as high as \$1200. In addition it is very expensive to keep them in condition, their trim being affected by every change in the weather and having to be renewed at least every second year.

CITY NOTES.

Mrs. Wood is also at the United Hebrew Temple.

The Holy Communion Church has engaged Mr. C. H. Brown as base.

Owen Miller has been elected President of the National League of Musicians.

The Choral Symphony Society gave a concert at the Liederkranz Hall on the 21st ult.

Wayman McCreery sang in the "Crucifixion," given at Christ church on the 27th ult.

The Emma Juch Opera Co., which was expected here this month, will not come till May.

August Meyer, teacher of zither, has removed from 1014 Morrison Ave. to 1508 South 12th St.

Mr. Kissel is at present organist of the Central Presbyterian Church, in place of Mr. Jenkins.

The St. Louis Minstrels has been formed, with Messrs. Miller, Setzer, Kissel and Joel as members.

J. J. Voellmecke was elected director of the St. Louis Musik Verein, to take charge on the 1st of April.

Mad. Dora Hennings Heinsohn sang Alma Virgo by Himmel at the Easter services in St. Xavier's church.

Miss Jessie Hall, a pupil of Robert Wilson, is said to have made a three years' engagement with Agnes Huntington.

Otto Hein, the well known tenor, was presented with a beautiful memento by the choir of which he is a member.

At Anton's Music Rooms, a splendid programme was presented on the 23d ult. The pianists for the occasion were Misses Albert and Nash.

Miss Nellie C. Smith, of 5108 South Broadway, has an excellent class of pupils. She is a splendid teacher, and worthy of the success she is meeting.

S. C. Black has formed a quartette composed of Mrs. E. Karst, Soprano; Miss Louise Aubertin, Alto; Charles Humphrey, Tenor; S. C. Black, Bass.

The St. Louis Glee Club will give a concert on the 8th inst. at Pickwick theatre. The soloists are Mrs. E. H. Bollman, Geo. F. Townley and Master Francis Miller.

Miss Nellie Strong gave a pupils' recital at her music rooms on the 7th ult. It proved one of the most pleasing and successful given. A large audience was present.

An operetta, "The Court Martial," by Messrs. Robyn and Lepere, is to be given soon. The cast includes Wm. McCreery, H. Walker, Wm. Porteous and A. R. Schollmeyer.

Miss Bessie Stonebrecker, a pupil of Miss Agnes Gray, the violinist, was highly praised for her excellent playing at a recent concert at Lindenwood College, St. Charles.

St. John's Catholic Church choir has been re enforced with several good singers, Arthur Ravold and George Dickson having joined lately. J. J. Voellmecke is organist.

Mr. Archer, the organist, gave a recital on the 10th ult., at the 2nd Baptist Church. He was assisted by Wm. Porteous, baritone, J. L. Schoen, violinist, and Mrs. Mayo-Rhodes, soprano.

A Concert will be given on the 8th inst. at Music Hall under the auspices of Union M. E. church. Messrs. A. J. Epstein, P. G. Anton, Jr., and Guido Parisi have been engaged for the occasion.

Goldbeck Normal School, for music teachers, will open June 8th. Dr. E. Goldbeck is president, and Mrs. A. L. Palmer directress. Those desiring information should address Mrs. A. L. Palmer, 2700 Lucas Ave.

Mrs. A. Lynn gave a musicale at her residence, 3947 Olive St. Solos were rendered by Charles Kunkel, J. A. Kieselhorst, Mrs. Illsley, Misses Jessie Wright, J. Krone, Gertrude and Constance Lynn, and Messrs. C. Hatfield and G. Dashiell.

Louis Conrath, the pianist, assisted in the concert given at the Germania Club on 4th inst. His selections, "Am Stillen Herd," Wagner, and "Home, Sweet Home," Rive-King, both of Kunkel's Royal Edition, were received with great applause.

The Musical Reunion given at Balmer and Weber's hall on the 24th ult. included numbers by the Amphion Quartette Misses Nellie Strong and Nellie Ripley, and Messrs. Schoen, Lichtenstein, Saenger, Anton, Ed. Dierkes, Sykes and Chas. Balmer, Jr.

The "Piano Dealers' Social Club" lately formed, gave a dinner at Mercantile Club on the 7th ult. Notice has been given that on and after April 1st, no commissions will be paid to any one under any circumstances. The notice is signed by sixteen piano firms.

Miss Alice Pettengill gave a pupils' recital at Balmer & Weber's Music Hall on the 30th ult., assisted by Miss Payne, Miss Dickenson, Miss Ralston and Mrs. Atkinson, piano; Mrs. Phillips, Mrs. Anderson and Miss Billings, vocal; Mr. Harry Rogers, violin; Mr. Read, organ.

August Wm. Hoffmann, the pianist and composer, is kept very busy at his music studio in the Emilio Building, at 904 Olive St. Mr. Hoffmann is an example of a hard-working and self-reliant man, and in a comparatively short time struck the high road to success. Mr. Hoffmann and his brother, Fred, Victor, will sail for Europe in June to visit their parents. They will return in September in time to resume teaching.

On Wednesday, April 8th, Miss Nellie Ripley was married to Rev. Edwin Wallace, of Aberdeen, South Dakota. This young lady has been for some years a pupil of Miss Nellie Strong, and has made during that time remarkable progress. She possesses unusual musical talent, and two weeks ago played at one of the Balmer & Weber soirées, the F sharp minor Concerto by Hiller, with great success. Her powerful touch, fire and nerve specially fitted her to give a brilliant interpretation to this beautiful composition. The good wishes of hosts of friends accompany her to her Western home.

The thirty-second annual commencement exercises of the Homeopathic Medical College of Missouri were held at the Pickwick Theatre on the 12th ult. The following programme was rendered: Vocal Quartette—Messrs. Lester Crawford, Charles Wiggins, James Peacock and Eben Richards. Invocation—Rev. H. F. Deters. Piano Solo—"Vive la République"—Concert Paraphrase—Kunkel, Mr. Chas. Kunkel. Address on Behalf of the Faculty—Subject, The Victories of Defeat—Rev. J. W. Ford, D. D. Violin Solo—Mazurka de Concert—Muzin, Miss Agnes Gray. Conferring of Diplomas—W. A. Edmonds, A.M., M.D. Soprano Solo—"My Darling"—Concert Waltz—Kroeger, Mrs. Louie A. Peebles. Awarding of Prizes—Ireneus D. Foulon, A.M., M.D., LL.B. Piano Duet—"Southern Jollification"—Kunkel, Messrs. Chas. Kunkel and Louis Conrath. Benediction—Rev. H. F. Deters. The Chickering Concert Grand Piano was furnished by Jesse French Piano Co.

Maddern's Military Band held a rehearsal at the Grand Opera House, Tuesday afternoon, the 3d ult., and rendered the following fine programme:

1. March et Cortège, "La Reine de Saba,".....Gounod
2. Cornet Duett—"Short and Sweet".....Short
3. Overture—"Die Frau Meisterin".....Suppe
4. Episode Militair—"The Cavalry Charge (by request), Luidus
5. "Southern Jollification"—(Plantation Scene).....Kunkel
6. Euphonium Solo—"Theme and Variations".....Randa
7. Trombone Quartette—"Image of the Rose".....Reichards
8. Potpourri—"A Night in Berlin".....Hartmann
9. Polka—"Pizzicato".....Strauss

The performance of the entire programme was most artistic. Several numbers, including "Southern Jollification," were enthusiastically encored. Mr. Maddern's band is a success, and deserves every encouragement from the public.

The benefit of the Verein Deutscher Journalisten und Schriftsteller von St. Louis will be given Monday, the 5th inst., in three halls in the northern, southern and central parts of the city—Social Turner Hall, Central Turner Hall and Concordia Turner Hall. In the Central Turner Hall the following participated: Mr. Bernard Dierkes, tenor solo, with cello accompaniment by Mr. P. G. Anton, Jr.; Lulu Kunkel, violin solo; Marcus and Abe Epstein, piano duet; Guido Parisi, violin solo; Mrs. Steinmeier-Rockel, soprano solo; Otto Hein, tenor solo. Singing societies will assist, under the direction of Fred. W. Norsch, Wilhelm Lange and Egmont Froehlich. In the Concordia Turner Hall there will be, among those participating: Mr. Louis Retter, piano solo; Olga Vollrath, song; Messrs. George Heerich and Victor Ehling, violin and piano; Mrs. Dr. J. C. Lebrecht, alto; Miss Therese Albert and Mr. P. G. Anton, Jr., piano and cello; Mr. Joseph Saler, baritone solo. Several singing societies, under the direction of Carl Richter, will participate. A children's concert, by twenty pupils of Mr. Louis Retter, will be one of the principal features of the evening. In the Social Turner Hall will appear Mr. Victor Lichtenstein, violin solo; Mr. Fred. Koch, baritone solo; Mr. Carl Schillinger, flute solo; Mrs. Dr. Anna Meister-Bauer, Mrs. Emilie Adler-Voege and Messrs. E. and A. Keisker, quartette from the opera "Martha"; Messrs. Frank Gecks Jr., and Fred Schillinger, violin solo with piano accompaniment; Messrs. A. W. Hoffman, F. V. Hoffman and L. W. Hoffman, trio for piano, violin and cello; the mass chorus of the singing societies of the district will be under the direction of Prof. Fred Schillinger.

MAJOR AND MINOR.

Walter Damrosch by personal effort, aided by his connections with wealthy families, has quietly succeeded in securing subscriptions to the amount of \$50,000 for a season of concerts to take place at Carnegie's new Music Hall, which will be ready for occupancy next fall. It is proposed to give twelve subscription concerts on a grand scale and to repeat the programmes, probably on Sunday evenings, at popular prices of admission.

Rev. J. H. Wallfisch, who has been appointed Corresponding Secretary of the American Branch of the General Christian Saengerbund, is a thorough musician and a composer of rare ability. His songs have a wide circulation. He is a very active man, and thoroughly interested in his work. The

121st Psalm, sung by Miss Julia Vollmar at the dedication of the New Orphans' Home, Warrenton, Mo., and which was so highly praised, was from the fertile pen of this composer.

The annual entertainment of the "Willing Workers" of the Second Baptist church was throughout a success. Among the numbers, we noticed a performance of "Jolly Blacksmiths," by two little girls, Metta Ford and Hope Seannell. These children have only had respectively ten and seven months instruction. Five other little girls accompanied the "anvil chorus" with triangles and singing. The precision and accuracy with which this was done, evinced the thorough training of their teacher, Miss Katie E. Wright.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

ST. JACOBS OIL

CURES PERMANENTLY
BRUISES and WOUNDS.

Fell From a Telegraph Pole.

Gary, Dak., Sept. 26, 1888.
I was badly bruised and strained by a fall from telegraph pole; couldn't turn in bed. Doctors did no good. Tried St. Jacobs Oil; it cured me.
W. H. SCANNELL.

The Kicker Outwitted.

Merced, Cal., Sept. 29, 1888.
I was kicked by a mule on right knee and could not walk for three days; suffered two weeks, but St. Jacobs Oil cured me completely.
L. LANGDON.

AT DRUGGISTS AND DEALERS.

THE CHARLES A. VOGELER CO., Baltimore, Md.

THE SACKS & LICHTENSTEIN
* CONSERVATORY, *

Launtz Building, Fifth and Missouri Ave., East St. Louis, Ills.

FACULTY:
Edward Sacks. Gebhard Hoeft. Nathan Sacks.
F. J. Benedict. George Fridrich. Victor Lichtenstein.
Robert Nelson. Harry L. Rogers. Earl L. Sykes.

BRANCHES TAUGHT:
Piano, Organ, Musical Theory,
Violin, Art and Drawing, Counterpoint,
Singing, Harmony, Composition.

MUSIC ROOMS:
2920 Olive Street, 3738 Couzens Avenue, 714 Carr Street,
1722 Olive St. and 2730 Morgan St., St. Louis, Mo.

Send for Prospectus.

Correspondents should address

EDWARD SACKS, Director Sacks & Lichtenstein's Conservatory.
St. Louis Address, 1303 GARRISON AVE.



MERMOD & JACCARD'S,
BROADWAY AND LOCUST,
ST. LOUIS,
Invite you to visit their GRAND JEWELRY ESTABLISHMENT, the largest in America,
Containing over 2,000 illustrations.
Or, to send for their Grand CATALOGUE.
Mailed Free on Receipt of Address.

THERE ARE SIX FEATURES OF BARR'S Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,
SIXTH, OLIVE TO LOCUST STREETS, ST. LOUIS.

CALENBERG & VAUPEL
"BIJOU" AND "SEPARABLE"
UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 333 & 335 W. 36th Street
Warehouses, S. W. Cor. 34th St., & 7th Ave. New York.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.
INLAID HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

ALFRED DOLGE,
Piano-Forte Materials
—AND—
Tuners' Supplies.
122 E. 13th St., NEW YORK.



Scott's EMULSION
OF Pure
Cod-Liver
AND
HYPOPHOSPHITES
ALMOST AS PALATABLE
AS MILK.
The oil is so disguised that
the most delicate stomach
can take it without the
slightest repugnance.
REMARKABLE AS A
FLESH PRODUCER
PERSONS GAIN RAPIDLY WHILE TAKING
SCOTT'S EMULSION
Is acknowledged by numerous Physicians in the United States and many
foreign countries to be the FINEST and BEST preparation of its class
FOR THE RELIEF OF, AND IN MOST CASES A CURE FOR
CONSUMPTION, SCROFULA, GENERAL DEBILITY, WASTING DISEASES
OF CHILDREN AND CHRONIC COUGHS.
For Sale by all Druggists. **SCOTT & BOWNE, New York.**

The Parlor Dining Car Line to Louisville.
On July 1st, the Louisville, Evansville
& St. Louis "Air Line," began operating
over its new line, the finest solid va-
nule Parlor-dining Car trains running
out of St. Louis. These new trains were
built expressly for this line, making the
only vestibule train service between
Louis and Louisville. This route is 60 miles shorter than any
other between these points, and consequently this makes
shorter to all southeastern territory via either Knoxville or
Chattanooga. For full information call on or address,
H. E. MORRIS,
Pass Agt., 103 N. Broadway, St. Louis.
JAS. S. ODIORNE, Gen. Pass. Agt.

BUY UMBRELLAS
At the
FACTORY
—OF—
Namendorf Bros
—MAKERS OF—
Fine Silk Umbrellas,
PARASOLS AND CANES.
Since enlarging our store and factory, we
are in a position to show the grandest and
most complete line of Silk Umbrellas in the
city. All our own manufacture. At prices
that will suit everybody.
314 N. SIXTH, bet. Olive and Locust Sts.,
ST. LOUIS, MO.

PLOWS'
Bon Bons and Chocolates,
PURE! FRESH! DELICIOUS!
612 Olive Street.
Orders by Mail given Prompt and Correct Attention.

LOVE'S DART.

(LIEBESPFEIL.)

P. Tschaikowsky.

Allegretto. ♩ 138.

The first system of the musical score is in 3/8 time. The right hand (treble clef) begins with a piano (p) dynamic and features a series of eighth-note triplets. The left hand (bass clef) has a more complex rhythmic pattern with eighth and sixteenth notes. Fingering numbers (1-3) are indicated above the right hand notes. Pedal markings, consisting of a note followed by a rest, are placed below the left hand notes to indicate where the pedal should be used and released.

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

Giocoso.

The second system continues the piece with a 'Giocoso' tempo. The right hand features a melody with slurs and accents, while the left hand plays a steady accompaniment of eighth notes. The dynamic shifts from piano (p) to forte (f). Fingering and pedal markings are present throughout the system.

The third system shows the continuation of the musical themes. The right hand has a melodic line with various ornaments and slurs. The left hand maintains a consistent eighth-note accompaniment. The dynamic is marked 'p' (piano) in the middle of the system.

The fourth system concludes the piece. The right hand features a final melodic flourish. The left hand accompaniment ends with a series of chords. A 'ten.' (ritardando) marking is placed at the end of the system. Fingering and pedal markings are included.

First system of musical notation. The treble clef staff contains a melody with notes and rests, marked with a *p* (piano) dynamic. The bass clef staff contains a bass line with notes and rests, marked with a *p* dynamic. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff contains a melody with notes and rests, marked with a *p* dynamic. The bass clef staff contains a bass line with notes and rests, marked with a *p* dynamic. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff contains a melody with notes and rests, marked with a *p* dynamic. The bass clef staff contains a bass line with notes and rests, marked with a *p* dynamic. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff contains a melody with notes and rests, marked with a *pp* (pianissimo) dynamic. The bass clef staff contains a bass line with notes and rests, marked with a *pp* dynamic. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff contains a melody with notes and rests, marked with a *rit.* (ritardando) dynamic. The bass clef staff contains a bass line with notes and rests, marked with a *ten.* (tension) dynamic. The system concludes with a double bar line.

Andante amoroso ♩ - 69.

The first system of musical notation for 'Andante amoroso' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody in the treble with various ornaments and fingerings (e.g., 4, 3, 4, 5, 4, 3, 4). The bass line provides a harmonic accompaniment with chords and single notes. A single-line bass line is written below the grand staff.

The second system continues the musical piece. It includes a grand staff and a single-line bass line. The treble part has more complex ornaments and fingerings. The bass part includes some ledger lines and dynamic markings like 'l. h.' (likely 'lento' or 'half').

The third system of musical notation for 'Andante amoroso' features a grand staff and a single-line bass line. It includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *f* (forte). The music continues with a mix of chords and melodic lines.

The fourth system of musical notation for 'Andante amoroso' includes a grand staff and a single-line bass line. It features a *f* (forte) dynamic marking and a 'rit.' (ritardando) marking towards the end of the system. The music concludes with a final chord and a double bar line.

Tempo I. ♩ - 138.

The first system of musical notation for 'Tempo I' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music is marked *mf* (mezzo-forte). The treble part has a melody with fingerings (e.g., 2, 3, 1, 3, 1). The bass part has a rhythmic accompaniment with fingerings (e.g., 2, 3, 1, 3, 1, 3). The system ends with a double bar line.

First system of musical notation, measures 1-6. The treble staff features a melodic line with slurs and fingerings (2, 3, 2, 3, 2, 3). The bass staff contains chords with fingerings (1, 2, 3, 4) and rests. A single eighth note line is positioned below the bass staff.

Second system of musical notation, measures 7-12. The treble staff continues the melodic line with slurs and fingerings (4, 3, 2, 1, 2, 3). The bass staff contains chords with fingerings (1, 2, 3, 4) and rests. A *pp* dynamic marking is present in measure 9. A single eighth note line is positioned below the bass staff.

Third system of musical notation, measures 13-18. The treble staff continues the melodic line with slurs and fingerings (1, 2, 3, 4, 1, 2). The bass staff contains chords with fingerings (1, 2, 3, 4) and rests. A *f* dynamic marking is present in measure 17. A *ten.* marking is present in measure 16. A single eighth note line is positioned below the bass staff.

Fourth system of musical notation, measures 19-24. The treble staff contains chords with fingerings (1, 2, 3, 4) and rests. The bass staff contains a melodic line with slurs and fingerings (1, 2, 1, 2, 1, 2). A single eighth note line is positioned below the bass staff.

Fifth system of musical notation, measures 25-30. The treble staff contains a complex melodic line with slurs and fingerings (2, 4, 3, 1, 2, 3, 1, 2, 3, 5, 4, 3, 2, 1, 3, 5, 4, 1, 2, 3, 1, 5, 4, 1, 3, 1, 5, 4). The bass staff contains chords with fingerings (1, 2, 3, 4) and rests. A *Cadenza.* marking is present in measure 25. A single eighth note line is positioned below the bass staff.

First system of musical notation. The upper staff features a complex melodic line with numerous slurs and fingerings (1, 3, 5, 4, 3, 1, 5, 4, 1, 3, 1, 3, 1, 3, 1). The lower staff contains a few notes and rests. A *pp* dynamic marking is present in the upper staff.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings (3, 2, 3, 2, 3, 2, 3, 2, 4, 3). The lower staff features a series of chords with fingerings (1, 2, 3, 4, 5) and rests.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1). The lower staff features a series of chords with fingerings (1, 2, 3, 4, 5) and rests. A *pp* dynamic marking is present in the upper staff.

Fourth system of musical notation. The upper staff includes a *rit.* (ritardando) marking and continues the melodic line. The lower staff features a series of chords with fingerings (1, 2, 3, 4, 5) and rests. A *ten.* (tension) marking is present in the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and fingerings (2, 1, 2, 1, 8). The lower staff features a series of chords with fingerings (3, 2, 1, 4) and rests. A *ten.* (tension) marking is present in the lower staff.

IMPROMPTU.

F minor.

Allegro assai. ♩ - 138.

22

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (p) dynamic. The second system continues with piano. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a piano (p) dynamic. The score is written for piano and includes various musical notations such as notes, rests, and fingerings.

dolce.

pp

f

Ped. * *Ped.* * *Ped.*

First system of musical notation, measures 1-4. The music is in a key with two flats (B-flat and E-flat) and 3/4 time. It features complex fingerings and articulation marks. A *Pod.* (pedal) instruction is present in measure 3, and a flower-like symbol is in measure 4.

Second system of musical notation, measures 5-8. The music continues with various dynamics including *f* (forte) and *p* (piano). Fingerings and articulation are clearly marked throughout the system.

Third system of musical notation, measures 9-12. The music features a melodic line in the right hand and a more active bass line. The instruction *marcato il basso.* (marked the bass) is written below the staff in measure 10.

Fourth system of musical notation, measures 13-16. This system shows a continuation of the musical themes with intricate fingerings and dynamic markings.

Fifth system of musical notation, measures 17-20. The music is characterized by a steady eighth-note pattern in the right hand. The dynamic *pp* (pianissimo) is indicated below the staff in measure 18.

Sixth system of musical notation, measures 21-24. The system concludes with a *rit.* (ritardando) instruction in measure 23 and a final *pp* (pianissimo) dynamic in measure 24.

FINALE.

C maior.

S. Heller. Op. 47.

Allegro molto vivace $\text{♩} = 92$.

25.

molto ritenuto.

p dolce.

Ped. *

a tempo.

First system of musical notation, measures 1-4. The treble staff features a complex melodic line with many slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *fz* (forzando) in measure 3.

Second system of musical notation, measures 5-8. The treble staff continues the melodic development with various slurs and fingerings. The bass staff has rests in measures 5 and 6, then resumes with chords. Dynamic markings include *f* (forte) and *p* (piano).

Third system of musical notation, measures 9-12. The treble staff shows a series of slurs and fingerings. The bass staff features a sequence of chords, some marked with *fz* (forzando).

Fourth system of musical notation, measures 13-16. The treble staff includes a *cres.* (crescendo) marking in measure 15. The bass staff continues with harmonic support, including some triplets.

Fifth system of musical notation, measures 17-20. The treble staff has the lyrics "cen - do." written below it. The bass staff continues with chords and single notes.

Sixth system of musical notation, measures 21-24. The treble staff features a melodic line with slurs and fingerings. The bass staff has a final chord marked with *f* (forte). The system ends with a double bar line and a *Pod.* (Poderoso) instruction.

fuocoso.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

First system of musical notation, piano part. The right hand features a series of eighth-note chords with descending fingerings (5, 4, 3, 2, 1). The left hand plays a steady eighth-note accompaniment. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation, piano part. The right hand continues with eighth-note chords and descending fingerings. The left hand has some rests followed by eighth-note accompaniment. Pedal markings are present.

Third system of musical notation, piano part. The right hand has a "ritard." marking over a section of chords. The left hand continues with eighth-note accompaniment. Pedal markings are present.

Fourth system of musical notation, piano part. The right hand features a "sempre. f" marking and "simili." markings over a series of chords. The left hand continues with eighth-note accompaniment. Pedal markings are present.

Fifth system of musical notation, piano part. The right hand features an "accel." marking and a series of chords. The left hand continues with eighth-note accompaniment. Pedal markings are present. The system concludes with a double bar line and a repeat sign.

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Secondo.

Arr'd by MELNOTTE

Introduction.

The musical score is written for piano in 2/4 time. It begins with an Introduction marked *f* (forte) and includes several *Ped.* (pedal) markings with asterisks. The main section, labeled *Galop.*, starts with a *rit.* (ritardando) marking and a *p* (piano) dynamic. It features a series of eighth-note patterns in both hands, with *Ped.* and asterisk markings. The score concludes with a *f* (forte) dynamic and a *cresc.* (crescendo) marking, followed by final *Ped.* and asterisk markings.

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Introduction.

Primo.

Arrd by MELNOTTE

The musical score is written for piano and primo. It begins with an introduction in 2/4 time. The piano part is marked *f* and the primo part is marked *p*. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like *Ped.*, *rit:*, and *Galop.*. The score is divided into four systems, each with a piano and primo part. The piano part is marked *f* and the primo part is marked *p*. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like *Ped.*, *rit:*, and *Galop.*. The score is divided into four systems, each with a piano and primo part. The piano part is marked *f* and the primo part is marked *p*. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like *Ped.*, *rit:*, and *Galop.*.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.

Second system of musical notation. It includes dynamic markings *f* and *cres:*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.

Con Brio.

Third system of musical notation, starting with the tempo marking 'Con Brio.'. It includes dynamic markings *sf* and *p*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.

Fourth system of musical notation. It includes dynamic markings *sf* and *p*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.

Fifth system of musical notation. It includes dynamic markings *f* and *sf*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.

Primo.

8va

232

f

Ped. *

8va

f *ff* *f* *f*

Ped. *

Con Brio.

8va

f *p*

Ped. 4 *

8va

ff *p*

Ped. 4 *

8va

1.mo 2.do

f *p*

Ped. *

Secondo.

f *Ped.* *

f *cres:* *f* *Ped.* *

mf *sf* *mf* *sf* *Ped.* *

mf *sf* *f* *Ped.* *

mf *sf* *mf* *f* *Ped.* *

cres: *f* *f* *Ped.* *

8va Primo

8va Pod. Pod.

mf ff mf f

Pod. Pod.

8va

mf f mf f

Pod. Pod.

mf mf f f

Pod. Pod.

fres: f f

Pod.

Secondo.

First system of musical notation. The upper staff contains a triplet of eighth notes marked with a '3' and a slur. The lower staff begins with a piano (*p*) dynamic. Pedal points are indicated by 'Ped.' and an asterisk (*) at the end of the first, second, and third measures.

Second system of musical notation. Pedal points are indicated by 'Ped.' and an asterisk (*) at the end of the first, second, third, and fourth measures.

Third system of musical notation. The upper staff begins with a mezzo-forte (*mf*) dynamic. Pedal points are indicated by 'Ped.' and an asterisk (*) at the end of the third and fourth measures.

Fourth system of musical notation. Pedal points are indicated by 'Ped.' and an asterisk (*) at the end of the first, second, and third measures.

Fifth system of musical notation. Pedal points are indicated by 'Ped.' and an asterisk (*) at the end of the second and third measures.

8va Primo. 4 2 3 4 2

8va

p

Ped. *

Ped. *

Ped. *

This system contains the first system of music. It features a treble and bass staff. The treble staff has a wavy line above it labeled '8va' and the word 'Primo.' above that. Fingering numbers (1-4) are placed above many notes. The bass staff has a wavy line above it labeled '8va'. A piano dynamic marking '*p*' is present. Pedal markings 'Ped.' and asterisks '*' are placed below the staff.

8va

Ped. *

Ped. *

Ped. *

Ped. *

This system contains the second system of music. It features a treble and bass staff. The treble staff has a wavy line above it labeled '8va'. Pedal markings 'Ped.' and asterisks '*' are placed below the staff.

8va Con Brio. 4 3 2 1+ 2 3 2 1+ 2 3 2 1+

f

Ped. *

Ped. *

This system contains the third system of music. It features a treble and bass staff. The treble staff has a wavy line above it labeled '8va' and the tempo marking 'Con Brio.' above that. A forte dynamic marking '*f*' is present. Pedal markings 'Ped.' and asterisks '*' are placed below the staff.

8va

Ped. *

Ped. *

Ped. *

This system contains the fourth system of music. It features a treble and bass staff. The treble staff has a wavy line above it labeled '8va'. Pedal markings 'Ped.' and asterisks '*' are placed below the staff.

8va

Ped. *

Ped. *

f

This system contains the fifth system of music. It features a treble and bass staff. The treble staff has a wavy line above it labeled '8va'. A forte dynamic marking '*f*' is present. Pedal markings 'Ped.' and asterisks '*' are placed below the staff.

Secondo.

The musical score is written for a piano and consists of six systems of staves. Each system typically contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *sf*, *f*, *p*, and *cres.* Pedal markings (*Ped.*) and asterisks (*) are also present, indicating specific performance techniques. The piece concludes with a final chord marked with a fermata.

System 1: *mf*, *sf*, *mf*, *sf*. Pedal markings: *Ped.*, *Ped.*. Asterisks: *

System 2: *mf*, *sf*, *f*. Pedal markings: *Ped.*. Asterisks: *

System 3: *mf*, *sf*, *mf*, *sf*. Pedal markings: *Ped.*, *Ped.*. Asterisks: *

System 4: *cres.*, *Ped.*. Asterisks: *

System 5: *p*, *Ped.*, *Ped.*. Asterisks: *

System 6: *f*, *cres.*, *f*. Pedal markings: *Ped.*, *Ped.*. Asterisks: *

Primo.

This page of musical notation is for a piano piece, marked "Primo." at the top. It consists of six systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements:

- System 1:** Features a grand staff with chords and a single bass staff with a melodic line. Dynamics include *mf* and *f*. Pedal markings "Ped." and "Sva" are present.
- System 2:** Continues the melodic and harmonic development. Dynamics include *mf* and *f*. Pedal markings "Ped." and "Sva" are present.
- System 3:** Similar to the previous systems, with dynamics *mf* and *f*. Pedal markings "Ped." and "Sva" are present.
- System 4:** Marked "fres:" (fresco), indicating a change in texture or style. Dynamics include *f* and *mf*. Pedal markings "Ped." and "Sva" are present.
- System 5:** Features a grand staff with chords and a single bass staff with a melodic line. Dynamics include *p* (piano) and *f*. Pedal markings "Ped." and "Sva" are present.
- System 6:** Continues the melodic and harmonic development. Dynamics include *f* and *mf*. Pedal markings "Ped." and "Sva" are present.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Pedal markings "Ped." and "Sva" are used throughout the piece, indicating specific performance techniques. The overall style is characteristic of late 19th or early 20th-century piano music.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some chords. Pedal points are indicated by 'Ped.' and asterisks at the end of the system.

Second system of musical notation, continuing the piece. It includes a 'f' dynamic marking and a 'Ped.' instruction. The notation features a mix of eighth and sixteenth notes.

Third system of musical notation, marked 'Con Brio.' at the beginning. It includes a 'p' dynamic marking and a 'Ped.' instruction. The notation features a mix of eighth and sixteenth notes, with some chords.

Fourth system of musical notation, continuing the piece. It includes a 'p' dynamic marking and a 'Ped.' instruction. The notation features a mix of eighth and sixteenth notes, with some chords.

Fifth system of musical notation, continuing the piece. It includes a 'p' dynamic marking and a 'Ped.' instruction. The notation features a mix of eighth and sixteenth notes, with some chords.

Primo.

8va

f Ped. *

8va

f *ff* Ped. *

Con Brio.

8va

f *p* Ped. *

8va

ff *f* Ped. *

8va

f Ped. *

Secondo.

The musical score is written for a piano and consists of six systems of staves. Each system typically contains a grand staff with a treble and bass clef, though some systems have only one staff visible. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *Ped.* (pedal). There are also asterisks (*) indicating specific points in the music.

System 1: Treble and bass staves. Treble staff starts with *f*. Bass staff has *Ped.* and an asterisk.

System 2: Treble and bass staves. Treble staff has *f*. Bass staff has *Ped.* and an asterisk.

System 3: Treble and bass staves. Treble staff has *cres*. Bass staff has *Ped.* and an asterisk.

System 4: Treble and bass staves. Treble staff has *sf*. Bass staff has *Ped.* and an asterisk.

System 5: Treble and bass staves. Treble staff has *sf*. Bass staff has *Ped.* and an asterisk.

System 6: Treble and bass staves. Treble staff has *sf*. Bass staff has *Ped.* and an asterisk.

Primo.

8va

Ped. *

8va

Ped. *

8va

ff

Ped. *

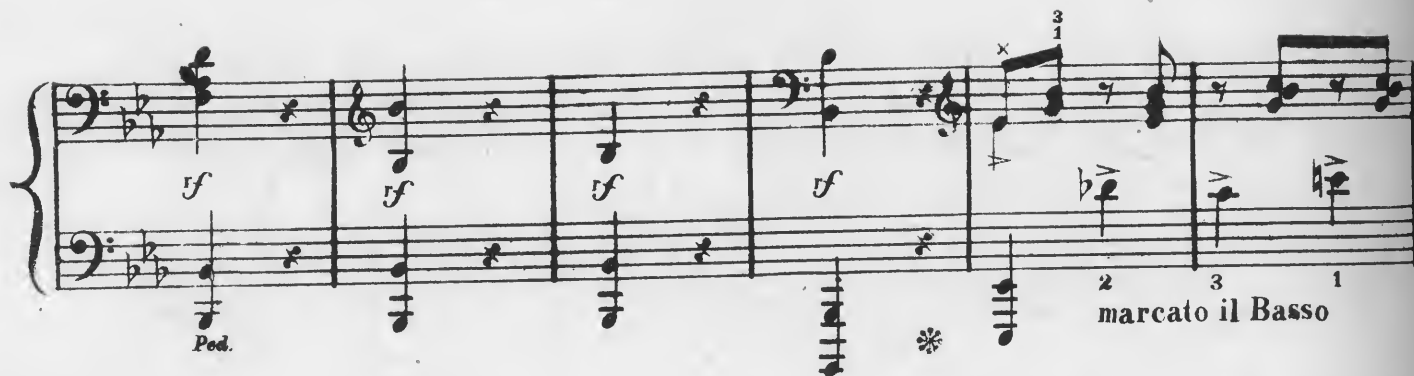
8va

Ped. con fuoco.

8va

Ped. *

Secondo.



First system of musical notation. The bass staff begins with a forte (*f*) dynamic and a pedaling instruction (*Ped.*). The treble staff contains several measures with notes and rests. The system concludes with a measure marked with an asterisk (*) and the instruction "marcato il Basso".



Second system of musical notation. The treble staff features complex rhythmic patterns with fingerings (1, 2, 3, 4) and accents. The bass staff provides harmonic support with notes and rests.



Third system of musical notation. The treble staff includes a crescendo hairpin and a measure marked with an asterisk (*). The bass staff continues the harmonic accompaniment. The system ends with the instruction "sempre *f*".



Fourth system of musical notation. The treble staff has a measure marked with an asterisk (*). The bass staff includes a pedaling instruction (*Ped.*) at the end of the system.



Fifth system of musical notation. The treble staff begins with a fortissimo (*ff*) dynamic and a left-hand instruction (*l.h.*). The system concludes with a measure marked with an asterisk (*) and a pedaling instruction (*Ped.*).

Primo.

8va

f con fuoco. *

8va

8 1 1 1 4 1. 2 2 2 1 + 1 4 2 *

8va

poco a poco cresc:

8va

Brilliant. *ff* Ped.

8va

f Ped. *

SPRINGS ENCHANTMENT.

FRUHLINGS ZAUBER.

S. Heller. Op. 47.

Andante ♩ 54.

A flat major.

Andante ♭ 54. A flat major.

23. *dolcissimo.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *P* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ritard. *a tempo.*

pp *espressivo.* *riten.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

THE ELM AND THE VINE.

(ULMBAUM UND REBE.)

Translation by H. Hartmann.

Music by H. J. Schonacker.

Moderato. ♩. 66.

"Trag' mei - ne schwachen Ran - ken Auf Dei - nen Ar - men,
Allegro. ♩. 132.

ach!" Die Re - be einst zur Ul - me In sanf - ter Bit - te sprach. "Sonst lieg' ich tief und

pray;" Thus to the elm, her neigh - bor, The vine was heard, to say; "Else ly - ing low and

hül - los Mir selbst für - wahr zur Last

Umkreucht nun vom Ge - wür - me,

help - less, A wea - ry lot is mine, Crawled o'er by ev - ry rep - tile

Das nach mir spott und hascht." Die Ul - me spürt' Er - barmen Und sprach in th - rer Weis: "Ja,
animato. più lento. risoluto.

And brows'd by hungry kine. The elm was moved to pi - ty Then spoke the generous tree: "My

fin - de an mir Stüt - ze Und Halt, Du schwaches Rets?"

hapless friend come hither And find support in me" a tempo.

rit. e dim.

f

rit. e dim.

Ped. *

Seit nun am treu - en Her - zen Ste
Allegretto. ♩ - 120

The kind - ly elm, re - ceiv - ing The

p

Ped. *

Ped. 5 1 2

Ped. 5 1 2

Ped. 5 1 3

Ped.

hält das schwan - - ke Holz, Ist sie mit thr ge -

grace - ful vines' em - brace, Be - came with that a -

Ped.

Ped.

Ped. 5

Ped.

Ped.

Ped.

wor - den

Des Wal - des Zier und Stolz

dornment The gar - dens pride and grace_

Ped. 2 Ped. 4 Ped. 5

Und ih - re Blät - ter - kro - ne

Der

Be - came the cho - sen cov - ert In

Ped. 5 Ped. 5 Ped. 5

Vög - lein Stell - dich - etn;

Sie ward der Schäf' - rin

which the wild birds sing, Be - came the love of

Ped. 5 Ped. 5 Ped. 5 Ped. 5 Ped. 5

Won - ne

Und He - rold licht - em Mai'n.....

shepherds And glo - ry of the spring.....

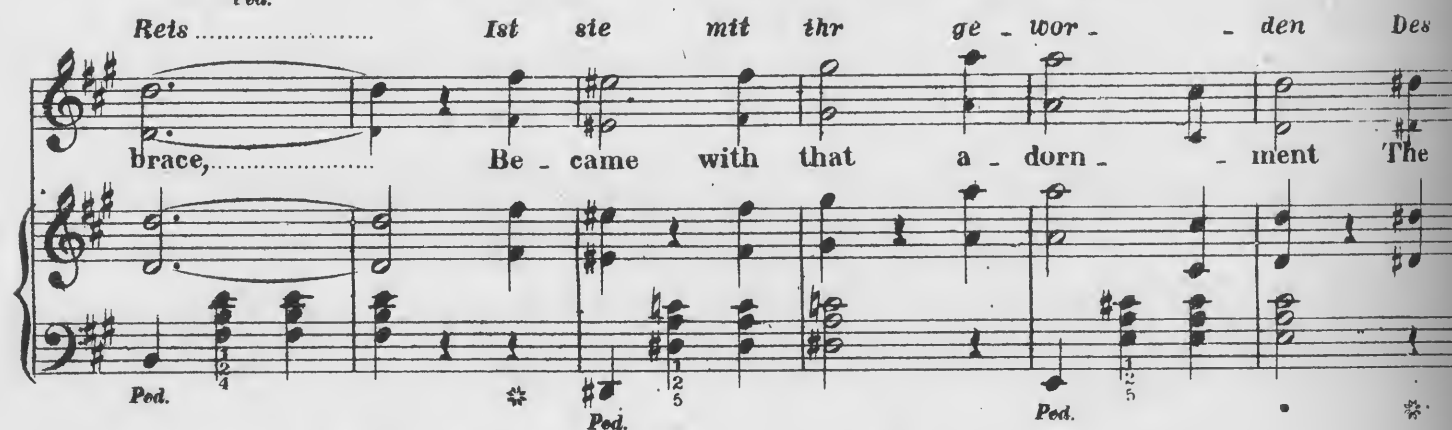
Ped. 5 Ped. 5 Ped. 5 Ped. 5 Ped. 5

Tempo di Valse 80.

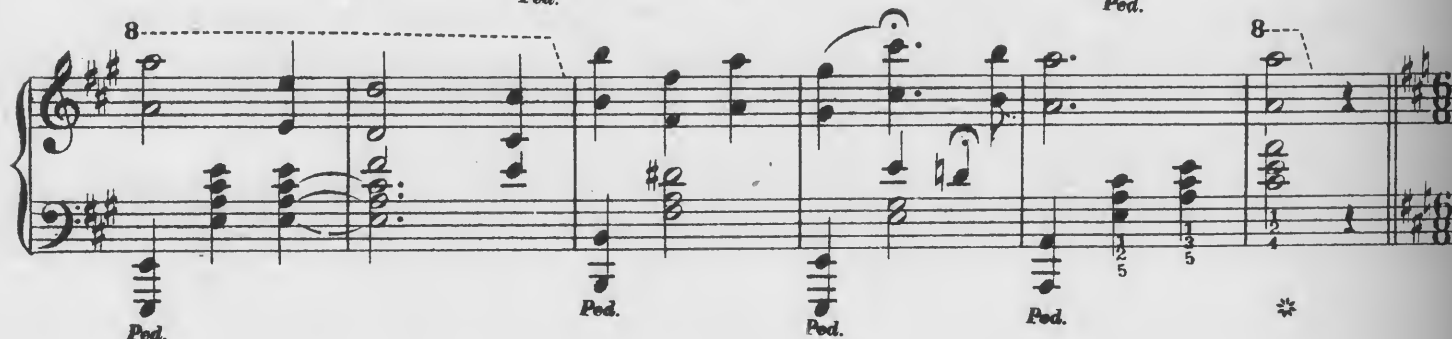
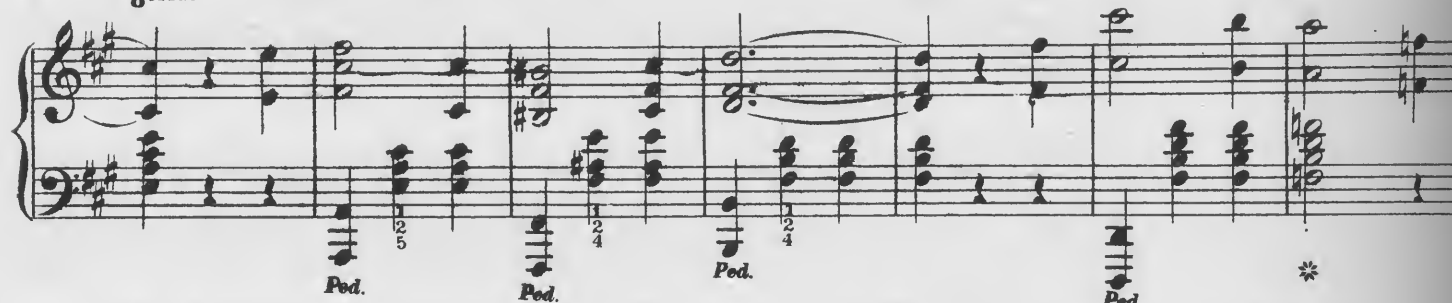

Seit nun am treu - en Her - zen Sie hält das schwan - ke
The kind - ly elm, re - ceiv - ing The grace - ful vines em -



Reis Ist sie mit ihr ge - wor - den Des
brace, Be - came with that a - dorn - ment The



Wal - des Zier und Prets.
gar - den's pride and grace.



Tempo I. ♩ = 66.

O wun-der-ba-re Leh-re! Der Jugend prägtste etn: Was
Allegro. ♩ = 132.

Oh, beau-ti-ful ex-am-ple For youth-ful minds to heed! The

wir dem Nächsten thu-en, Wird oh-ne Lohn nicht sein.
rit.

Der' Lie-be, die wir he-gen Und
lento.

good we do to oth-ers Shall nev-er miss its meed; The love of those whose sor-rows We

bieten Trost und Pfleg; Ist wie ein Blüthen-regen Auf unsern Le-bens-weg. O wun-der-ba-re
animato.

lighten shall be ours, And o'er the path we walk in That love shall scatter flow'rs Oh, beau-ti-ful ex-

Leh-re! Der Jugend prägtste etn: Was wir dem Nächsten thu-en, Wird oh-ne Lohn nicht sein.
rit. largando.

am-ple For youth-ful minds to heed; The good we do to oth-ers Shall nev-er miss its meed.

WITH THE TIDE.

MIT DER FLUHT.

S. Heller. Op. 47.

Allegretto con moto ♩ - 63.

G major.

24.

p Ped. *P*P*P*P*P*

simili. Ped. *P

mf Ped. *P*P*P*P*P*

marcato il basso. Ped. *

simili. *rfz* *simili.* Ped. *P*P*P*P*P*P*

P *P*P*P*P*P*P* Ped.

P *P*P*P*P*P*P* Ped.

1. *2.* *riten.* Ped. *

2nd time 1 Ped. *

WIDE AWAKE.

(FRISCH AUF.)

Notes marked with an arrow ↓ must be struck from the wrist.

Heinrich Lichner Op. 135.

Allegro con fuoco. ♩ - 80.

leggiere.

con fuoco.

leggiere.

mf

mf

Handwritten musical score, first system. Treble and bass staves. Dynamics: *mf*. Fingerings and articulations are indicated throughout.

Handwritten musical score, second system. Treble and bass staves. Dynamics: *mf*, *cres.*. Fingerings and articulations are indicated throughout.

Handwritten musical score, third system. Treble and bass staves. Dynamics: *p*. Fingerings and articulations are indicated throughout.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings and articulations are indicated throughout.

Handwritten musical score, fifth system. Treble and bass staves. Dynamics: *dolce.*. Fingerings and articulations are indicated throughout.

Handwritten musical score, sixth system. Treble and bass staves. Fingerings and articulations are indicated throughout.

First system of musical notation, measures 1-4. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with chords and single notes.

Second system of musical notation, measures 5-8. Continuation of the melodic and harmonic lines from the first system.

Third system of musical notation, measures 9-12. Includes dynamic markings: *1st time p* and *2nd time f*. The music features a repeat sign and a change in dynamics.

Fourth system of musical notation, measures 13-16. Continuation of the musical piece with various fingerings and slurs.

Fifth system of musical notation, measures 17-20. Includes the instruction "This repeat may be omitted." and first/second endings marked "1." and "2.". The system concludes with "Ped." and asterisk symbols.

Sixth system of musical notation, measures 21-24. Continuation of the piece, ending with a forte (*f*) dynamic and a final cadence. Includes "Ped." and asterisk symbols.

VALE MIGNONNE.

Streabbog-Sidus.

Notes marked with an arrow ↓ must be struck from the wrist.

Waltz time ♩.-80.

The musical score is written for piano in 3/4 time, with a tempo of 80 beats per minute. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Arrows pointing down to specific notes indicate where the finger should be struck from the wrist. The piece begins with a forte (f) dynamic and includes a section marked piano (p). The notation includes many slurs and ties, suggesting a flowing, melodic style. The final system ends with a double bar line and repeat dots.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 7-12. Treble and bass staves. The word *cantabile.* is written above the treble staff in measure 10.

Third system of musical notation, measures 13-18. Treble and bass staves.

Fourth system of musical notation, measures 19-24. Treble and bass staves.

Fifth system of musical notation, measures 25-30. Treble and bass staves.

Sixth system of musical notation, measures 31-36. Treble and bass staves.

Repeat from ♪ to ♪ then go to the finale

FINALE.

Seventh system of musical notation, measures 37-40. Treble and bass staves, ending with a double bar line.

SPANISH DANCE.

M. Mószkowski Op. 21. N° 3.

Con moto  - 92.

The image displays a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/8.

The piece begins with a *mf* (mezzo-forte) dynamic. The first system shows a series of eighth notes in the right hand and a bass line in the left hand. The second system introduces a *p* (piano) dynamic and includes a *Ped.* (pedal) marking. The third system features a *f* (forte) dynamic and a *molto marcato* (very marked) articulation. The fourth system includes a *sf* (sforzando) dynamic and a *p leggiero* (piano, light) marking. The fifth system is marked *con fuoco* (with fire) and includes a *cres.* (crescendo) marking. The sixth system continues with a *f* dynamic and a *Ped.* marking. The seventh system includes a *cres.* marking and a *f* dynamic. The eighth system features a *f* dynamic and a *Ped.* marking. The ninth system includes a *f* dynamic and a *Ped.* marking. The tenth system features a *f* dynamic and a *Ped.* marking. The eleventh system includes a *f* dynamic and a *Ped.* marking. The twelfth system features a *f* dynamic and a *Ped.* marking. The thirteenth system includes a *f* dynamic and a *Ped.* marking. The fourteenth system features a *f* dynamic and a *Ped.* marking. The fifteenth system includes a *f* dynamic and a *Ped.* marking. The sixteenth system features a *f* dynamic and a *Ped.* marking. The seventeenth system includes a *f* dynamic and a *Ped.* marking. The eighteenth system features a *f* dynamic and a *Ped.* marking. The nineteenth system includes a *f* dynamic and a *Ped.* marking. The twentieth system features a *f* dynamic and a *Ped.* marking. The twenty-first system includes a *f* dynamic and a *Ped.* marking. The twenty-second system features a *f* dynamic and a *Ped.* marking. The twenty-third system includes a *f* dynamic and a *Ped.* marking. The twenty-fourth system features a *f* dynamic and a *Ped.* marking. The twenty-fifth system includes a *f* dynamic and a *Ped.* marking. The twenty-sixth system features a *f* dynamic and a *Ped.* marking. The twenty-seventh system includes a *f* dynamic and a *Ped.* marking. The twenty-eighth system features a *f* dynamic and a *Ped.* marking. The twenty-ninth system includes a *f* dynamic and a *Ped.* marking. The thirtieth system features a *f* dynamic and a *Ped.* marking. The thirty-first system includes a *f* dynamic and a *Ped.* marking. The thirty-second system features a *f* dynamic and a *Ped.* marking. The thirty-third system includes a *f* dynamic and a *Ped.* marking. The thirty-fourth system features a *f* dynamic and a *Ped.* marking. The thirty-fifth system includes a *f* dynamic and a *Ped.* marking. The thirty-sixth system features a *f* dynamic and a *Ped.* marking. The thirty-seventh system includes a *f* dynamic and a *Ped.* marking. The thirty-eighth system features a *f* dynamic and a *Ped.* marking. The thirty-ninth system includes a *f* dynamic and a *Ped.* marking. The fortieth system features a *f* dynamic and a *Ped.* marking. The forty-first system includes a *f* dynamic and a *Ped.* marking. The forty-second system features a *f* dynamic and a *Ped.* marking. The forty-third system includes a *f* dynamic and a *Ped.* marking. The forty-fourth system features a *f* dynamic and a *Ped.* marking. The forty-fifth system includes a *f* dynamic and a *Ped.* marking. The forty-sixth system features a *f* dynamic and a *Ped.* marking. The forty-seventh system includes a *f* dynamic and a *Ped.* marking. The forty-eighth system features a *f* dynamic and a *Ped.* marking. The forty-ninth system includes a *f* dynamic and a *Ped.* marking. The fiftieth system features a *f* dynamic and a *Ped.* marking. The fifty-first system includes a *f* dynamic and a *Ped.* marking. The fifty-second system features a *f* dynamic and a *Ped.* marking. The fifty-third system includes a *f* dynamic and a *Ped.* marking. The fifty-fourth system features a *f* dynamic and a *Ped.* marking. The fifty-fifth system includes a *f* dynamic and a *Ped.* marking. The fifty-sixth system features a *f* dynamic and a *Ped.* marking. The fifty-seventh system includes a *f* dynamic and a *Ped.* marking. The fifty-eighth system features a *f* dynamic and a *Ped.* marking. The fifty-ninth system includes a *f* dynamic and a *Ped.* marking. The sixtieth system features a *f* dynamic and a *Ped.* marking. The sixty-first system includes a *f* dynamic and a *Ped.* marking. The sixty-second system features a *f* dynamic and a *Ped.* marking. The sixty-third system includes a *f* dynamic and a *Ped.* marking. The sixty-fourth system features a *f* dynamic and a *Ped.* marking. The sixty-fifth system includes a *f* dynamic and a *Ped.* marking. The sixty-sixth system features a *f* dynamic and a *Ped.* marking. The sixty-seventh system includes a *f* dynamic and a *Ped.* marking. The sixty-eighth system features a *f* dynamic and a *Ped.* marking. The sixty-ninth system includes a *f* dynamic and a *Ped.* marking. The seventieth system features a *f* dynamic and a *Ped.* marking. The seventy-first system includes a *f* dynamic and a *Ped.* marking. The seventy-second system features a *f* dynamic and a *Ped.* marking. The seventy-third system includes a *f* dynamic and a *Ped.* marking. The seventy-fourth system features a *f* dynamic and a *Ped.* marking. The seventy-fifth system includes a *f* dynamic and a *Ped.* marking. The seventy-sixth system features a *f* dynamic and a *Ped.* marking. The seventy-seventh system includes a *f* dynamic and a *Ped.* marking. The seventy-eighth system features a *f* dynamic and a *Ped.* marking. The seventy-ninth system includes a *f* dynamic and a *Ped.* marking. The eightieth system features a *f* dynamic and a *Ped.* marking. The eighty-first system includes a *f* dynamic and a *Ped.* marking. The eighty-second system features a *f* dynamic and a *Ped.* marking. The eighty-third system includes a *f* dynamic and a *Ped.* marking. The eighty-fourth system features a *f* dynamic and a *Ped.* marking. The eighty-fifth system includes a *f* dynamic and a *Ped.* marking. The eighty-sixth system features a *f* dynamic and a *Ped.* marking. The eighty-seventh system includes a *f* dynamic and a *Ped.* marking. The eighty-eighth system features a *f* dynamic and a *Ped.* marking. The eighty-ninth system includes a *f* dynamic and a *Ped.* marking. The ninetieth system features a *f* dynamic and a *Ped.* marking. The ninety-first system includes a *f* dynamic and a *Ped.* marking. The ninety-second system features a *f* dynamic and a *Ped.* marking. The ninety-third system includes a *f* dynamic and a *Ped.* marking. The ninety-fourth system features a *f* dynamic and a *Ped.* marking. The ninety-fifth system includes a *f* dynamic and a *Ped.* marking. The ninety-sixth system features a *f* dynamic and a *Ped.* marking. The ninety-seventh system includes a *f* dynamic and a *Ped.* marking. The ninety-eighth system features a *f* dynamic and a *Ped.* marking. The ninety-ninth system includes a *f* dynamic and a *Ped.* marking. The hundredth system features a *f* dynamic and a *Ped.* marking.

[illegible]

First system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures with fingerings 5 3, 5 2 4, 4, 4, 4 5 4, 2. Bass staff contains arpeggiated figures with fingerings 1 2 1, 3 2, 2, 2, 1, 2. Pedal markings: Ped., *, Ped., *, Ped., Ped., Ped., Ped., *.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures with fingerings 5 2 4, 5 4, 2, 2, 1 2. Bass staff contains arpeggiated figures with fingerings 2 5, 2, 5, 3 5 4, 3, 1 2, 3 2 3. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 4, 1 2 3, 2 4 3 2, 4, 1 2 3, 5 4 5 4. Bass staff contains arpeggiated figures with fingerings 1 2 3, 3, 3, 3, 3, 3 2. Pedal markings: Ped., *, Ped., Ped., *, Ped.

Fourth system of musical notation. Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 2 1, 4 5 1, 5 2 4, 2 4, 2, 2, 2. Bass staff contains arpeggiated figures with fingerings 3, 3, 5, 4, 2, 2, 2 5, 3. Pedal markings: Ped., Ped., *, Ped., *, Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 5 1 2, 5 3 2, 4 5, 4 2, 2 1 2, 5 1, 2 4 1 2. Bass staff contains arpeggiated figures with fingerings 3, 2, 1 3, 2 3, 3, 3, 3. Pedal markings: Ped., *, Ped., Ped., Ped., Ped., *, Ped.

Sixth system of musical notation. Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 4, 5 3 1, 2 3, 5 2 1, 4 1, 5 4 1, 2 1 2, 4. Bass staff contains arpeggiated figures with fingerings 3, 3, 3, 3, 3, 3, 3. Pedal markings: *, Ped., dim., *, Ped., *, Ped., rit., Ped.

a tempo.

First system of musical notation, measures 1-8. The music is in G major (one sharp) and 3/4 time. It features a piano (*p*) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the bass line in measures 1, 2, 3, 4, 5, 6, 7, and 8.

Second system of musical notation, measures 9-16. The music continues with similar textures. Pedal points are indicated in measures 9, 10, 11, 12, 13, 14, 15, and 16. Measure 15 includes a fermata and a repeat sign.

Third system of musical notation, measures 17-24. The right hand features more complex melodic lines with triplets and sixteenth notes. Pedal points are indicated in measures 17, 18, 19, 20, 21, 22, 23, and 24.

Fourth system of musical notation, measures 25-32. This system includes first and second endings. Measure 25 is marked with a first ending bracket. Measure 26 is marked with a second ending bracket. Measures 27-32 continue the piece with various dynamics including *f* and *sf*. Pedal points are indicated in measures 25, 26, 27, 28, 29, 30, 31, and 32.

Fifth system of musical notation, measures 33-40. The music transitions to a lighter texture, marked *p leggiero*. The right hand plays a more active melody. Pedal points are indicated in measures 33, 34, 35, 36, 37, 38, 39, and 40.

Sixth system of musical notation, measures 41-48. The music returns to a more intense texture with *sf* and *f* dynamics. The right hand features complex chords and triplets. Pedal points are indicated in measures 41, 42, 43, 44, 45, 46, 47, and 48.

con fuoco.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of five measures, and the second system consists of one measure. The music is written for a grand piano (treble and bass clefs) and includes a pedal line at the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The pedal line is marked with 'Ped.' and a flower symbol. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte).

3 2 3 2 3 2 2 4

ff

ff

Ped. ✱

Ped. ✱

Allen's Echo Song.

Words by Frederick Enoch.

Music by G. B. Allen.

Allegretto ♩ - 66. *echo.* *echo.*

2. Der Jä - ger klettert den Felsenpfad Im dämmerchein hin-ab;..... Der
1. Die Schattenschleichen ü - ber's Thal Schonglänzt der A - bendstern; Vom

1. The shad - ows o'er the val - ley steal, The star of eve is come;.... The
2. The hun - ter wends his wea - ry pace, A - cross the twi - light snow,.... With

2. Gruss des Alphorns ruft ihm zu: "Komm, Jäger; komm herab!"..... Die Nacht ist da still ist's im Thal Die
1. Spinnrad macht sich auf die Maid: Noch ist die Heer - de fern..... Der A - bendwind trägt ihr den Schall Der

1. maiden leaves, her spinn - ing wheel To call the wild flock home,.... The goat bells on the breez - es borne, Chime
2. quickning step and brightning face, He hears the horn be - low,.... The night draws on, the day is o'er, The

1. Zie - gen - glöcklein her *Sie stösst ins Horn das E - cho bringt Des Grusses Wieder - kehr*

1. up the pasture plain,---While gai - ly to her cha - let horn,The e - cho calls a - gain.-----
2. flock is ga - ther'd home,--- The maiden gains the cha - let door, To find the hun - ter come.-----

1. up the pasture plain,----While gai - ly to her cha - let horn,The e - cho calls a - gain.-----

2. flock is ga - ther'd home,---- The maiden gains the cha - let door, To find the hun - ter come.-----

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.*

or thus **2nd** verse.

[illegible][illegible]

5

sweet by e - cho borne The mai - den's cha - let horn. la.....
 süß das E - cho klingt Das fro - he Grusse bringt.

sweet by e - cho borne, The mai - den's cha - let horn. la..... la.....
 süß das E - cho klingt Das fro - he Grusse bringt.

sostemuto. *cres.*

pp *ff* *pp* *ff* *pp*

la..... la..... la..... la..... la..... la..... la.....

la la la la

tr. *f*

la..... la..... la.....

la la la la la la la la la la la.

f *f* *f*

Ped.

ESTABLISHED 1857.

STECK

**GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
and ABSOLUTE DURABILITY.**

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the **STECK PIANOS** have proved to be the **Most Reliable Instruments** after the severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to be excellent."
LISZT.—"They give the liveliest satisfaction."
ESSIOFF.—"The very best piano made."
WILHELMJ.—"Rank far above all possible competition."
LUCCA.—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

GEO. STECK & CO.

Warerooms: - **STECK HALL,**
11 East 14th Street, **NEW YORK.**

PIANOS.**IMPORTANT.**

PALMER'S PIANO PRIMER. Endorsed by Dr. Wm. Mason, Mr. W. H. Sherwood, Mr. A. R. Parsons, Mr. Clarence Eddy, and hundreds of other first-class Pianists and Teachers. *Price, 75 cents.*
PALMER'S PRONOUNCING POCKET DICTIONARY of 2,500 Musical Terms. *Price, 25 cents.*
PALMER'S BOOK of 516 Interludes and Modulations. *Price, \$1.50. No discount on this book.*
KING OF THE SEA. A Concert Song for Bass or Baritone. *Price, 50 cents.*

Address, **H. R. PALMER,**
Lock Box 2841, **NEW YORK CITY.**

JAMES HOGAN PRINTING CO.,

—: ARTISTIC :—

Printing & Lithographing.

MAKE A SPECIALTY OF FINE WORK.

310 ELM STREET, - - ST. LOUIS, MO.

BOOTH, BARADA & CO.,

617 Chestnut Street,
ST. LOUIS, MO.

Rents Collected, Loans Negotiated,
Building Loans a Specialty. Per-
sonal Attention to the Man-
agement of Estates.

CHOICE PROPERTY

For Sale in City and County.

SEE "NORTH'S FOREST PARK ADDITION."

Lots 50x150. High ground, beautifully situated; only ten minutes walk north of Benton Station on the Missouri Pacific; only six miles from Court House. 15 per cent. cash down; balance in monthly payments of \$15.00 per month. Call and get plats.

**MOLINE ORGAN**

Excellence of workmanship, Beauty of tone and great durability—these are the combined qualities of the Moline Organs, and it is this combination that has given them their honorable position and unpurchased pre-eminence with this trade and the public. Illustrated Catalogue and Price List furnished on application.

MOLINE ORGAN CO.,
MOLINE, ILLS



Factory, East 136th St. and Southern Boulevard, New York.

SCHARR BROS.,
Fine Stationery, Artists' Materials, Wedding
and Visiting Cards.

1405 Olive St., St. Louis.

Madame Rowley's Toilet Mask

(OR FACE GLOVE.)

THE FOLLOWING ARE THE CLAIMS MADE FOR MADAME ROWLEY'S TOILET MASK, AND THE GROUNDS ON WHICH IT IS RECOMMENDED TO LADIES FOR BEAUTIFYING, BLEACHING AND PRESERVING THE COMPLEXION:

1st. The Mask is Soft and Pliable and can be Easily Applied and Worn without Discomfort or Inconvenience.

2d. It is durable, and does not dissolve or come asunder, but holds its original shape.

3d. It has been Analyzed by Eminent Scientists and Chemical Experts and pronounced Perfectly Pure and Harmless.

4th. With ordinary care the Mask will Last for Years, and its valuable properties Never Become Impaired.

5th. The Mask is protected by letters patent, has been introduced ten years, and is the only Genuine article of the kind.

6th. It is Recommended by Eminent Physicians and Scientific Men as a substitute for injurious cosmetics.

7th. The Mask is as Unlike the fraudulent appliances used for conveying cosmetics, etc., to the face as day is to night, and it bears no analogy to them.

8th. The Mask may be worn with Perfect Privacy if desired. The Closest Scrutiny cannot detect that it has been used.

TRADE MARK
Reg'd.



The Toilet Mask (or Face Glove) in position to the face.

To be worn three times in the week.

9th. It is a Natural Beautifier for Bleaching and Preserving the Skin and Removing Complexional Imperfections.

10th. The Mask is sold at a moderate price, and one purchase ends the expense.

11th. Hundreds of dollars uselessly expended for cosmetics, lozons, and like preparations may be saved by those who possess it.

12th. Ladies in every section of the country are using the Mask with gratifying results.

13th. It is safe, simple, cleanly, and effective for beautifying purposes, and never injures the most delicate skin.

14th. While it is intended that the Mask should be Worn During Sleep, it may be applied, with equally good results, at Any Time, to suit the convenience of the wearer.

15th. The Mask has received the testimony of well-known society and professional ladies, who proclaim it to be the greatest discovery for beautifying purposes ever offered to womankind.

A FEW SPECIMEN EXTRACTS FROM TESTIMONIAL LETTERS:

"I am so rejoiced at having found at last an article that will indeed improve the complexion."

"Every lady who desires a faultless complexion should be provided with the Mask."

"My face is as soft and smooth as an infant's."

"I am perfectly delighted with it."

"As a medium for removing discolorations, softening and beautifying the skin I consider it unequalled."

"It is, indeed, a perfect success—an inestimable treasure."

"I find that it removes freckles, tan, sunburn and gives the complexion a soft, smooth surface."

"I have worn the Mask but two weeks and am amazed at the change it has made in my appearance."

"The Mask certainly acts upon the skin with a mild and beneficial result, making it smoother and clearer, and seeming to remove pimples, irritations, etc., with each application."

"For softening and beautifying the skin there is nothing to compare with it."

"Your invention cannot fail to supersede everything that is used for beautifying purposes."

"Those of my sex who desire to secure a pure complexion should have one."

"For bleaching the skin and removing imperfections I know of nothing so good."

"I have worn the Mask but three nights, and the blackheads have all disappeared."

"The Mask should be kept in every lady's toilet case."

"I must tell you how delighted I am with your Toilet Mask; it gives unbounded satisfaction."

"A lady was cured of freckles by eight nights' use of the Mask."

"The improvement in my complexion is truly marvelous."

"After three weeks' use of the Mask the wrinkles have almost disappeared."

"My sister used one for a spotted skin, and her complexion is all that can be desired."

"It does even more than is claimed for it."

"I have been relieved of a muddy, greasy complexion after trying all kinds of cosmetics without effect."

COMPLEXION BLEMISHES

may be hidden imperfectly by cosmetics and powders, but can only be removed permanently by the Toilet Mask. By its use every kind of spots, impurities, roughness, etc., vanish from the skin, leaving it soft, clear, brilliant and beautiful. It is harmless, costs little and saves its user money. It prevents and removes **WRINKLES**, and is both a complexion preserver and beautifier. Famous society ladies, actresses, belles, etc., use it. **VALUABLE ILLUSTRATED PAMPHLET**, with proofs and full particulars, mailed free by

THE TOILET MASK COMPANY,**1164 Broadway, New York.**

Apply NOW, while you have our address before you, as this advertisement appears only occasionally.

Please mention "KUNKEL'S MUSICAL REVIEW."

PROFESSIONAL CARDS.

PIANO, ETC.

- MISS THERESA ALBERT,**
TEACHER OF PIANO.
Residence, 1725 Michigan Ave., South of Lafayette Ave.
- MISS NELLIE ALLEN,**
PIANIST.
Engages for Miscellaneous Concerts.
Address, Jerseyville, Ill.
- OTTO ANSCHUETZ,**
PIANIST AND TEACHER,
Address, 1011 Morrison Ave., St. Louis.
- WM. D. ARMSTRONG,**
Address, Alton, Ills.
- M. G. BEYER,**
PIANIST AND TEACHER,
Address, 1420 Pendleton Ave.
- LOUIS CONRATH,**
(Graduate of Leipzig Conservatory.)
PIANIST AND TEACHER.
Address 1334 LaSalle.
- VICTOR EHRLING,**
PIANIST OF MENDELSSOHN QUINTETTE CLUB.
Music Rooms, 104½ North Broadway.
- GEORGE ENZINGER,**
TEACHER OF PIANO AND ORGAN
Address, 2624 Rutger St.
- EPSTEIN BROTHERS,**
Address, 2214 Lucas Place.
- MISS CORA FISH,**
TEACHER OF PIANO,
Organist Plymouth Congregational Church,
Address, 4258A St. Ferdinand Ave.
- CHARLES H. GALLOWAY, Pianist & Organist.**
Organist St. George's Episcopal Church,
Address, 2616 Goode Ave.
- MISS L. WRAY GAREY,**
PIANIST AND TEACHER.
Address, in care of Kunkel Bros.
- M. A. GILSINN,**
ORGANIST OF ST. XAVIER'S CHURCH,
Residence, 3852 Windsor Place.
- J. P. GRANT,**
TEACHER OF PIANO,
Address, 411 S. 23rd Street.
- AUGUST HALTER,**
PIANIST AND ORGANIST.
Address, 2305 Pine St.
- LOUIS HAMMERSTEIN,**
PIANIST AND ORGANIST,
Address, 1311 Dolman St.
- MRS. EMILIE HELMERICH,**
TEACHER OF PIANO AND VOICE
English, German, French, Italian and Latin.
Music Rooms and Residence, 2625 South 7th St.
- MISS MAGGIE HENNAGAN,**
TEACHER OF PIANO AND GUITAR,
Address, 1123 Channing Ave.
- AUGUST WM. HOFFMANN, PIANIST,**
FRED VICTOR HOFFMANN VIOLINIST,
LUDWIG W. HOFFMANN, VIOLONCELLIST,
Music Studio 904 Olive St., Room 78. Emilie Building.
- GEO. H. HUTCHINSON,**
TEACHER OF PIANO AND HARMONY,
Address, 2619½ Park Ave., St. Louis, Mo.
- MISS KATIE JOCHUM,**
PIANIST AND TEACHER.
Address, 1905 Lami St.
- C. H. JOHNSON,**
ORGANIST OF PILGRIM CHURCH,
Graduate of Royal Conservatory, Munich. Address,
Teacher of Organ, Piano and Harmony. } 3018 Lucas Ave.
- P. ROBERT KLUTE,**
TEACHER OF PIANO-FORTE.
Address, 1121 North 19th St.
- ERNEST R. KROEGER,**
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation).
Address, 3319 Laclede Ave., St. Louis, Mo.
- MRS. J. H. LEE,**
TEACHER OF PIANO,
514 West End.
- MISS B. MAHAN,**
TEACHER OF ORGAN AND PIANO,
Organist Grand Ave. Baptist Church. Organ Dept. Beeth-
oven Conservatory.
Address, Hotel Beers, Grand Ave. and Olive St.

PIANO, ETC.

- MISS MARIE MILLER, Miss LAURA SCHAFER**
Pianists and Teachers of the Piano-Forte,
Address 3229 Pine Street.
- MISS L. F. MINER,**
TEACHER OF PIANO.
Address, 3949 Olive Street.
- O. F. MOHR,**
TEACHER OF PIANO.
Address, 615 South Fourth St.
- MRS. A. F. NEWLAND,**
TEACHER OF MUSIC AND PIANO PLAYING,
West End Piano Studio, 3300 Washington Ave.
- FRED W. NORSCH, (PIANIST).**
Conductor of Orpheus Saengerbund, St. Louis Damen-
chor, St. Louis Musik Verein, West St. Louis Bundeschor.
Address, 1402 N. Grand Ave.
- MISS MAMIE NOTHHELFER,**
TEACHER OF PIANO,
Address, 1806 Oregon Ave.
- MRS. A. L. PALMER,**
Fundamental and Artistic Teacher of the Piano-Forte,
Address 2700 Lucas Avenue.
- J. S. PARKER,**
PIANO, ORGAN, VOICE AND HARMONY.
Address 1218 Dollman.
- MISS ALICE PETTENGILL,**
TEACHER OF PIANO,
Address, 515 North Vandeventer Ave.
- W. H. POMMER,**
TEACHER OF PIANO AND VOICE,
DIRECTOR OF LYRIC CLUB,
Address, Box 5, Balmer & Weber, or 3709 Evans Ave
- MISS CARRIE PRICE,**
PIANO TEACHER,
Organist, St. Andrews Church.
Address, 4132 Westminster Place.
- MRS. LUCY B. RALSTON,**
TEACHER OF PIANO.
Address, 3431 Lucas Ave.
- LOUIS RETTER,**
TEACHER OF PIANO AND VIOLIN.
Address, 1319 Hickory Street.
- ALFRED G. ROBYN,**
PIANIST AND ORGANIST,
Address, 3714 Pine Street.
- AUGUST ROSEN,**
ORGANIST THIRD CONGREGATIONAL CHURCH.
Floor Salesman with Estey & Camp.
Residence, 1904 Coleman St.
- F. S. SAEGER,**
TEACHER OF PIANO, ORGAN AND COMPOSITION.
Address, 2310 Cass Avenue.
- FRED SCHILLINGER,**
TEACHER OF PIANO AND VIOLIN.
Conductor of Apollo Singing Society and Freier Männerchor.
Address, 2148 Salisbury St.
- E. A. SCHUBERT,**
TEACHER OF PIANO AND CLARINET.
References: E. R. Kroeger and Charles Kunkel.
Address, St. Charles, Mo., or care of Kunkel Bros., 612 Olive.
- MISS NELLIE C. SMITH,**
TEACHER OF PIANO,
Address 5108 South Broadway.
- MISS NELLIE STRONG,**
PIANIST AND TEACHER,
Music Rooms, 603 N. Jefferson Av
- MISS CLARA STUBBLEFIELD,**
PIANIST AND TEACHER.
Address, 2711 Lucas Ave.
- EARL L. SYKES, PIANIST AND TEACHER OF THE**
Art of Piano Playing. Reference, Dr. Wm. Mason, Stein-
way Hall, New York; Wm. H. Sherwood, Edgar S. Kelly,
Chickering Hall, New York. Address, 2621 Gamble St.
- J. J. VOELLMECKE,**
TEACHER OF PIANO AND ORGAN,
Director Nord St. Louis Bundes-Chor.
Org. St. Johns C. Church. Address, 3912 Evans Ave.
- MISS CARRIE VOLLMAR,**
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence 2135 Sidney St.
- MISS KATIE E. WRIGHT,**
TEACHER OF PIANO AND VOICE,
Address, 3404 Franklin Ave.
- W. J. GRATIAN,**
ORGANIST.
Practical Organ Builder and Organ Expert.
Address, Old Orchard, St. Louis Co., Mo.

SINGING, ETC.

- MAX BALLMAN,**
TEACHER OF VOCAL MUSIC.
Music Rooms, 104½ North Broadway
- MRS. KATE J. BRAINARD, (Teacher of Vocal Music)**
Special attention given to Oratorio and Ballad Singing.
Directress and Manager of K. J. B. Ladies Quartette.
Address, Mary Institute, Beaumont and Locust St.
- S. O. BLACK, (BASSO-CANTANTE).**
SOLO BASS, ST. PETERS.
Address, 2905 Thomas Street.
- MRS. JOSEPH W. CROOKES (ALTO),**
Church and Entertainment Singing,
Address in care of Kunkel Bros., 612 Olive St.
- LOUIS J. DUBUQUE, (Organist Rock Church)**
TEACHER OF VOCAL MUSIC.
At Academies of Sac. Heart and Loretto.
Address, 2945 Gamble Street.
- MISS EUGENIE DUSSUCHAL,**
CONTRALTO,
Alto of Temple Israel.
Vocal Instruction. Address, 3008 N. 21st St., St. Louis.
- MISS LAURA E. FISHER, (SOPRANO).**
ENGAGES FOR CHURCH AND CONCERT.
Vocal Culture and Piano Forte Instruction.
Address, 1825 Rutger St.
- OLYMPIA QUARTETTE.**
C. A. Metcalf, 1st Tenor, G. A. Kissell, 1st Bass,
G. H. Bahrenburg, 2d Tenor, H. F. Niedringhaus, 2d Bass
Address, G. A. Kissell, Mgr., 1106 Autumn St.
- HENRY GROFFMAN, (BASSO.)**
Engages for Concert and Oratorio Basso at Grand Ave
Presbyterian Church. Address, 200 N. Broadway
- MISS CHARLOTTE H. HAX-ROSATTI,**
PROF. OF THE FINEST SCHOOL OF ITALIAN SINGING.
To be seen Monday afternoons. Address, 1738 Chouteau Ave.
- MRS. NELLIE HAYNES-BARNETT,**
SOPRANO.
Soprano Grand Ave. Presbyterian Church.
Address, 205 S. 22nd St.
- DORA HENNINGES HEINSOHN, (SOPRANO)**
Engagements for Oratorio, Opera or Concerts.
Music Studio: Fagin Building, 810 Olive St., Room 503.
Hours, from 9 to 12 a. m., and 2 to 5 p. m.
- WAYMAN C. MCCREERY, (TENOR.)**
Bus. Mgr. of HATTON GLEE CLUB,
CHOIRMASTER CHRIST CHURCH CATHEDRAL.
Address, 715 Chestnut St.
- ROBERT NELSON, VOCAL ART STUDIO.**
Italian Vocal Art or Voice Development as taught
by the celebrated Sig. Lamperti, of Milan, Italy.
Address, 1722 Olive Street.
- JAMES M. NORTH,**
VOCAL TEACHER,
Music Rooms, 904 Olive St. Room 7.
- MRS. LOUIE A. PEEBLES, (SOPRANO).**
TEACHER OF THE ART OF SINGING.
Engages for Concert and Oratorio.
Address, 3300 Morgan Street
- MRS. LENA STEINMEYER-ROCKEL**
SOPRANO,
Engages for Church and Concert. Address 2900 Henrietta St.
- GEO. F. TOWNLEY, (TENOR),**
Washington Ave. Presbyterian Church.
Engages for Concerts and Oratorio.
Address, Room 411, Odd Fellows Bldg.

VIOLIN, CELLO, ETC.

- P. G. ANTON, JR.,**
VIOLONCELLO.
Concert Soloist.
Address, 1110 Olive St.
- J. BOEHMEN,**
DIRECTOR OF BOEHMEN'S ORCHESTRA.
Teacher of Piano and Violin.
Address, 1643 Texas Av., or Box 36, Balmer & Weber
- PROF. L. BRUN, (CLARINETIST).**
Engages for Miscellaneous Concerts.
Address, care of Aschenbroedel Club, Box 10, 604 Market St.
- ROBERT BUECHEL,** Teacher of Flute and Violin.
Composer of The Famous March of the Day; La Co-
quette, Polka; Unequal Charming, Gavotte; played by Gilm-
band with great success. Address 601 Hickory St.
- MISS AGNES GRAY,**
VIOLINIST AND TEACHER,
Concert Soloist.
Address, 1408 Park Ave. bet. St. Ange Ave. and Lynn St.
- MISS ELLA McHALE,**
TEACHER OF PIANO AND VIOLIN,
627 South Fifth Street, East St. Louis, Ill.
- WM. STEINKUEHLER,**
DIRECTOR OF STEINKUEHLER'S ORCHESTRA.
Teacher of Violin. Address, 2624 Olive

VIOLIN, CELLO, ETC.

CHARLES STRECKER,
SOLO CORNETIST,
Instructions given. Address, care Grand Opera House.

GEORGE HEERICH,
TEACHER OF VIOLIN.
CONCERT SOLOIST.
Address, 1706 Wash St.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS.
Teacher of Violin, Violoncello, and Instrumentation.
Address, 2125 Olive St.

SIG. GUIDO PARISI,
VIOLINIST,
Address, 2019 Olive street.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

L. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA.
Address, care of Balmer & Weber, 209 N. 4th St.,
or 2734 Lucas Avenue.

ZITHER, GUITAR, ETC.

CHARLES C. BERTHOLDT,
TEACHER OF BANJO AND MANDOLIN,
Member of Beethoven Mandolin Orchestra.
Address, 2737 Washington Ave.

HERMAN HAEGER,
MUSICIAN,
Teacher of Zither and Mandolin,
Address, 711 South Broadway.

H. J. ISBELL,
TEACHER OF BANJO,
Leader of the Ideal Banjo Club. Manufacturer of the Artist
Banjo. Address, 2706 Locust St.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1508 S. 12th St., St. Louis.

H. B. MULRENNAN,
TEACHER OF GUITAR AND MANDOLIN.
Music furnished for Receptions. Address, 2649 Olive St.

ELOCUTION.

EUGENIA WILLIAMSON, B. E.
READER AND TEACHER OF
ELOCUTION
DELSARTE AND AESTHETIC PHYSICAL CULTURE.
For Circulars and Terms, address
2837 MORGAN ST., St. Louis, Mo.

ARTISTS.

I. A. MORGAN,
PORTRAIT ARTIST,
Free-Hand Crayon Portraits,
FINEST WORK AND MOST REASONABLE PRICES.
2248 Washington Ave., St. Louis, Mo.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 902 Olive St.

ORGAN BUILDERS.

GEO. KILGEN & SON,
ORGAN BUILDERS.
See advertisement on third page cover.

J. ELLICOCK,
Dealer in Musical Instruments and Musical Merchandise.
Sheet Music and Music Books. Agent for the celebrated
Washburn Guitars, Mandolins and Zithers. Country Orders
Solicited. 2415 N. Broadway, ST. LOUIS, MO.

A. E. WHITTAKER,
SUCCESSOR TO EDWARD NENNSTIEL.
Pianos and Organs for Sale and for Rent. Tuning and
Repairing. 1518 Olive Street, ST. LOUIS.

SMITH'S MUSIC HOUSE, Warerooms, 1522 Olive St.
Sole Agent for Sohmer & Co.'s, Ivers & Pond, and other
first-class Pianos and Organs.
Sheet Music and Musical Merchandise of all kinds.

G. ADOLPH SCHENK,
TEACHER OF DRAWING, CARVING
AND MODELING.
108 South Fourth Street, St. Louis, Mo.

H. ELSNER,

Dealer in Pianos,

AGENT FOR THE BUSH & GERTS PIANOS.

*A Fine Assortment of Second-Hand Pianos
Always on Hand.*

1103 CHOUTEAU AVE., ST. LOUIS, MO.
Tuning and Repairing promptly attended to.

A. SHATTINGER,

No. 10 SOUTH BROADWAY, ST. LOUIS, MO.,

**Musical Instruments, Sheet Music
AND MUSIC BOOKS.**

LOWEST PRICES AND BEST GOODS,
Correspondence Solicited. Catalogue Free.

Welsh's Music and Piano Store.

Pianos, Organs, Sheet Music
and Musical Instruments of all kinds.
Address, 821 Franklin Ave., St. Louis.

D. R. ADAM FLICKINGER,

DENTIST.

Removed his office from 707 Pine Street to 1113 Pine St.

C. I. WYNNE & CO.

General Music Dealers.

All the Latest Music in Stock as soon as Published.

ORDERS PROMPTLY FILLED. CATALOGUES FREE.
916 Olive Street, St. Louis, Mo.
Western Agents for Bay State Guitars.

H. BOLLMAN & SONS,

No. 1100 Olive Street, St. Louis, Mo.
Music Publishers and Dealers in any Musical Merchandise.
Send for Catalogue.

PAPER IN THIS REVIEW FURNISHED BY
LOUIS SNIDERS' SONS CO., PAPER MAKERS,
Music Paper a specialty. CINCINNATI.

ST. LOUIS PAPER CO.

703 TO 709 LOCUST STREET,
ST. LOUIS, MO.

**DECKER & SON.
PIANOS.**

BUSINESS ESTABLISHED IN 1856.

Six Years prior to any House of a similar name.

W. T. BOBBITT,

St. Louis Representative, 1426 OLIVE STREET.
Call and see these Superior Instruments.

**T. BAHNSEN
PIANOS**

Grand, Upright and Square.

*Are manufactured in St. Louis and
endorsed by our leading artists for*

**Durability, Touch, and Even-
ness in Tone.**

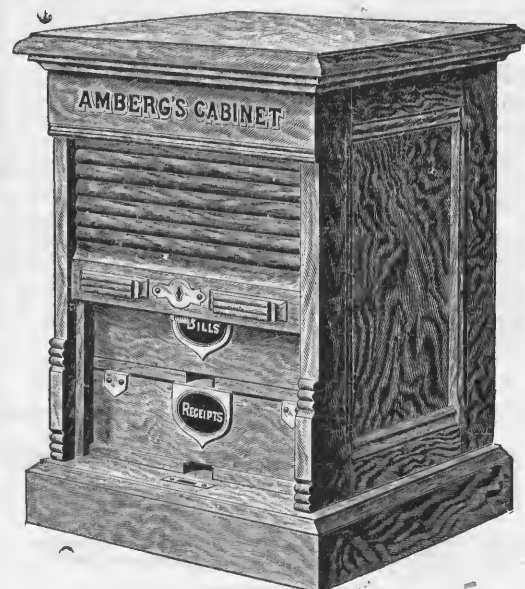
Warerooms, 1520 Olive St.

A. P. ERKER & BRO., Practical Opticians,
617 Olive Street, Second Door West of Barr's.
Spectacles, Glasses, Telescopes, Microscopes, Drawing Instru-
ments, Artificial Eyes, &c., &c.

HENRY KILGEN,**CHURCH ORGAN BUILDER,**

No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.
*Have on hand a New Organ of 12 Stops—enclosed
in swell and 2 Combination Pedals.*

Our New Premiums.**Amberg's Cabinet Letter File!
FREE!**

Do you want one? Would you like your letters, corre-
spondence, bills, receipts, clippings, everything, in order,
handy, within a moment's reach? If you do, we will send
you one free!

Look at the illustration—it has four files, with door, is 27
inches high by 15 wide, and costs \$12.50, each file having an
index from A to Z. We will send it to you for ten subscribers
to our **MUSICAL REVIEW**. Do you want a larger cabinet? We
will send you a larger size, with 12 files, roll front style, 35
inches high by 28 inches wide—cost \$54.00—for twenty sub-
scribers. These cabinets are made of oak or walnut.

For Illustrated Catalogue and further particulars, write to
Amberg File and Index Co., 71 and 73 Lake St., Chicago, Ill.

OWENS PRINTING COMPANY,
314 and 316 LOCUST STREET.
Catalogue and publication work a specialty.

Club House Brand

A Strictly Pure Bourbon Whiskey for Medi-
cinal and Family Purposes.

Distilled with great care on the Old
Fashion Kentucky Hand-made Sour-
mash Plan. Thoroughly aged and puri-
fied in barrels for ten years before
bottled. It is peerless for medicinal use,
with delicious taste and flavor; most
grateful and digestible to the weakest
stomach; possessing in highly concen-
trated form, the aromatic and tonic qual-
ities of the grain from which it is dis-
tilled. A trial demonstrates its high
character. Sold in cases of twelve full
measure quarts, \$10.50 per case.

TO BE HAD OF THE BOTTLERS AND
PROPRIETORS.

M. SHAUGHNESSY & CO.,

402 N. MAIN ST., ST. LOUIS.

Sample case will be sent on trial. If not found
satisfactory it can be returned and money will be
refunded.

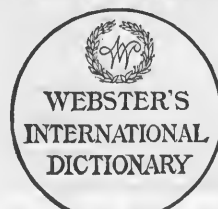
**WACENFUEHR & HILLIG,
BOOK BINDERS,**

325 Chestnut St., 2nd Floor.

Specialty of Music Binding. Best Quality Work,
Lowest Price.

THE NEW WEBSTER.

Just Published.



Cost \$300,000.

SUCCESSOR OF THE UNABRIDGED.

Re-edited and Reset from Cover to Cover.

Sold by all Booksellers. Illustrated pamphlet free.

Caution!—Cheap books called "Webster's Big
Dictionary," "Webster's Encyclopedic Dictionary,"
etc., are being advertised. The body of these
from A to Z is printed from plates made by pho-
tographing the antiquated 1847 edition. The au-
thentic "Unabridged" (still copyrighted) and
the new "International" both bear the Imprint of
G. & C. MERRIAM & CO., Pub'rs, Springfield, Mass.

FREE FOR 20 DAYS

from date of this paper. **Wishing to introduce our**
CRAYON PORTRAITS and at the same time
this special offer. Send us a picture of yourself or any member of your family, living or
dead, and we will make you a **LIFE SIZE CRAYON PORTRAIT FREE OF CHARGE**,
provided you exhibit it to your friends as a sample of our work, and use your influence in securing us
future orders. Place name and address on back of picture and it will be returned in perfect order. We
make any change in picture you wish, not interfering with the likeness. Refer to any Bank in Chicago.
Mail to **PACIFIC CRAYON PORTRAIT HOUSE, 108 & 110 Randolph St., CHICAGO, ILL.**

GRAND OPERA HOUSE.JOHN W. NORTON,
Proprietor and Manager.

GEO. McMANUS, Business Manager.

April 12-15.—"Clemenceau Case."
 April 16-18.—Sarah Bernhardt.
 April 19-25.—"City Directory."
 April 26.—"Crystal Slipper."

M. J. Steinberg
 307 N. Broadway,
 MANUFACTURER

Seal AND Fur
 GARMENTS.



will be upon Chicago for the next three years at least, and it will be her own fault if she does not continue to attract attention. As manufacturers of Musical Instruments we have tried to do our part toward making our city known and with such lines as

**THE WASHBURN GUITARS, MANDOLINS AND ZITHERS,
 THE LYON & HEALY HARP,
 THE REED-PIPE ORGAN,
 THE LYON & HEALY PARLOR ORGAN,
 THE "STAR" BANJO**

and other first-class instruments we may rest our claims to consideration.

If the reader is interested in musical instruments of any kind, a cordial invitation is extended to visit our warerooms when in Chicago, or write us for information. We publish thirty one (31) separate catalogues describing everything known to music and will be pleased to mail any of them on application.

WAREROOMS,
 State & Monroe Sts.
FACTORY,
 Randolph St.,
 and Ogden Ave.

**CHICAGO.**

JESSE CORNELIUS PAINTING CO.
 ARTISTIC PAINTING, 211 N 12TH ST.
 TELEPHONE 1496

Dr. Enno Sander,125--129 S. 11th St., ST. LOUIS, MO.
Manufactures**The Best Mineral Waters.**
For Table use, as well as for MEDICINAL purposes, and most excellent**AROMATIC GINGER ALE.**

The superiority of his products have been acknowledged by numerous PREMIUMS and the endorsement by the most prominent members of the St. Louis Medical Profession.
SEND FOR CIRCULARS.

**Great Southwest**

[THE]

Connecting the Commercial Centers and Rich Farms of
MISSOURI,
 The Broad Corn and Wheat Fields and Thriving Towns of
KANSAS,
 The Fertile River Valleys and Trade Centers of
NEBRASKA,
 The Grand, Picturesque and Enchanting Scenery and the Famous Mining Districts of
COLORADO,
 The Agricultural, Fruit, Mineral and Timber Lands, and Famous Hot Springs of
ARKANSAS,
 The Beautiful Rolling Prairies and Woodlands of the
INDIAN TERRITORY,
 The Sugar Plantations of
LOUISIANA,
 The Cotton and Grain Fields, the Cattle Ranges and Winter Resorts of
TEXAS,
 Historical and Scenic
OLD AND NEW MEXICO,
 And Forms with its Connections the Popular Winter Route
ARIZONA AND CALIFORNIA.

FROST & RUF,**PURITY.****ACCURACY**

PROGRESSIVE PRESCRIPTION DRUGGISTS
 Seventh and Olive Streets.

Henry F. Miller
PIANOS.

J. A. KIESELHORST,

General Manager for St. Louis.

1111 Olive Street.

SPECIAL NOTICE!

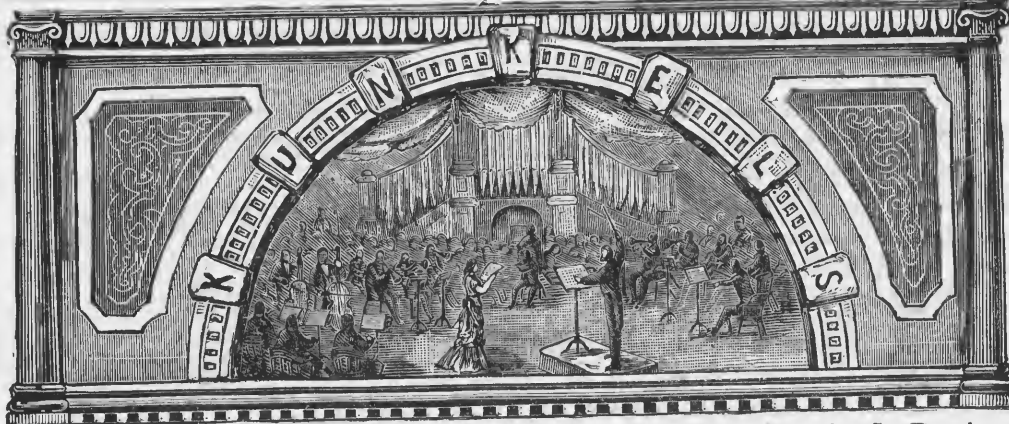
ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

This notice applies to such as are strangers to you. Where you know the party soliciting to be positively reliable, the receipt, of course, is not necessary.

Rec'd.....18....., of.....



\$.....for one year's subscription to Kunkel's Musical Review,
 commencing with.....18....., Ending with.....189.....

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.